

Tuesday 15 July 2025

Amateur Photographer

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**Sigma 16-300mm
F3.5-6.7 DC OS**
One lens to rule them all?

Pounds for pixels

Three ways you can still make money from photography



Sony 16mm F1.8 G
Petite, fast, ultra-wideangle
that delivers sharp results

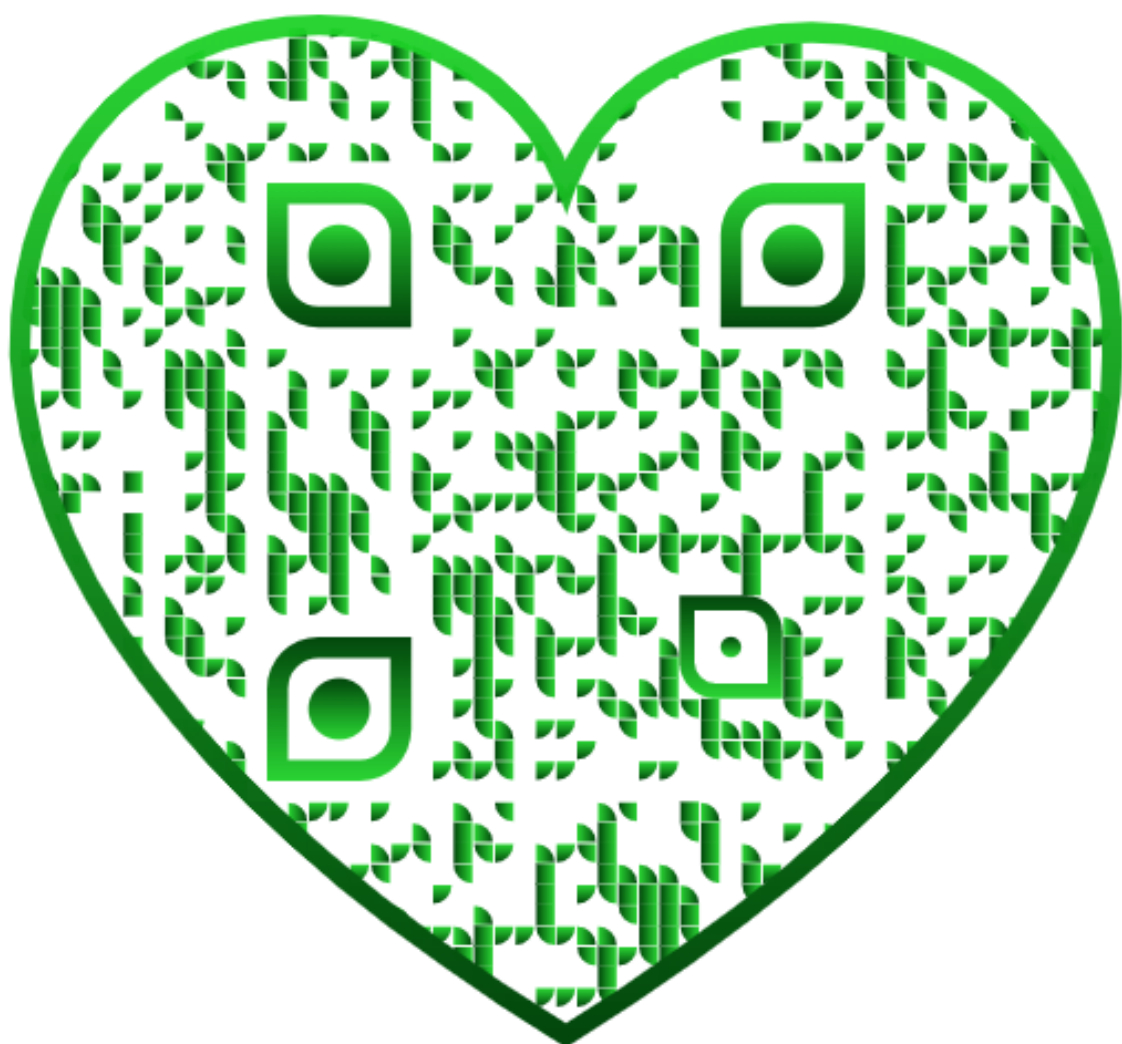


Neewer Q200

Battery-powered flash head
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© MICHELLE COWBOURNE



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© HARRY BORDEN



© NATHAN WALKER PHOTOGRAPHY



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Welcome



There is a lot of received wisdom in photography, some helpful, some not so. Many self-appointed pundits will tell you it's no longer possible to make a living from landscape or press photography, for example, but we've found three photographers who show that it can still be done. Get the full story on page 12. We strongly encourage all landscape fans to enter the Landscape round of our International APOY contest too – there's plenty of inspiration on page 22. Hardware highlights include tests of the ultra-wide Sony FE 16mm F1.8 G and the far-reaching Sigma 16-300mm. Last but not least, don't forget to sign up for our fascinating Festival of Photography: Documentary on 9 August (page 32). Tickets are selling fast so don't miss the boat! **Geoff Harris, Deputy Editor**



COVER PICTURE © MICHELLE COWBOURNE

Our lovely cover image is by Michelle Cowbourne, one of three photographers who share their advice on page 12

THIS WEEK'S CONTRIBUTORS



GEOFF HARRIS
Deputy Editor

Geoff talks to three people who make a living from their photos – and share how you can too



HARRY BORDEN

Top portrait pro Harry looks back on a shoot with acclaimed stage and screen actor Toby Jones



ANDY WESTLAKE
Technical Editor

Our chief reviewer tests the versatile Sigma 16-300mm – find out why he's so impressed



ANGELA NICHOLSON

The expert reviewer and former AP technical editor tests the Sony FE 16mm F1.8 G



DAMIEN DEMOLDER

Former AP editor Damien reviews the Neewer Q200, a flash that brings the studio outside



PETER DENCH
Acting Features Ed

On page 8, Peter highlights a heartfelt book and Paz Errázuriz's landmark exhibition

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Tamron rolls out 16-30mm f/2.8 G2 lens

TAMRON has completed the trinity of its fast G2 zoom lens range with the addition of the 16-30mm F/2.8 Di III VXD G2 zoom for Sony E mount and full-frame Nikon Z mount.

This new 16-30mm lens appears to replace the current 17-28mm f/2.8, with Tamron now offering 16-30mm, 28-75mm and 70-180mm zooms to cover a wide focal range.

Key features of the new glass include 16 lens elements in 12 groups, along with 'Broad Band Anti-Reflection G2' technology and a fluorine coating/moisture-resistant construction to protect it against the elements. The new lens design not only extends the zoom range but also improves the handling, with a smoother zoom and focusing ring, Tamron claims. The minimum focusing distance is 19cm to help with close-up shots, and the lens measures 74.8mm x 103.9mm while weighing 440g (Sony) and 450g (Nikon). There's also full

compatibility with Tamron's Lens Utility software, which lets you deploy firmware updates and customise button functions for stills photography and video.

The Tamron 16-30mm F/2.8 Di III VXD G2 will be available for Sony E-mount from 31 July and for Nikon Z-mount from 22 August, and costs £849.



The new 16-30mm lens is available for Sony E and full-frame Nikon Z mount



'Glen Croe landslide, 31st August 2020'

© MICK MCGRAW

Northern exposure

MICK McGraw from Helensburgh in Dunbartonshire has been named winner of this year's Scottish Landscape Awards for his image, 'Glen Croe landslide, 31st August 2020'.

The winning picture was taken from the slopes of Ben Donich, looking over the 'Rest and Be Thankful' on the A83 – an area where landslides cause major disruption to Argyll's main transport route (travellers and drovers traditionally rested at the top of the very steep glen, hence the unusual name).

Mick, a member of Arrochar Mountain Rescue Team and an academic at Glasgow School of Art, knows the area well. 'Landscape for me is layered with history, politics and human intervention,' he notes. 'Glen Croe is not just a scenic view but a place where engineering solutions and natural forces collide, shaping how we navigate the familiar terrain.'

Mick wins £10,000 and you can check out his work, along with that of other photographers and artists, at the free Scottish Landscape Awards exhibition, on at Kirkcudbright Galleries until 28 September 2025.



© JODI WINDVOGEL

Marilyn Stafford Award

SOUTH African photographer and film maker Jodi Windvogel has won this year's Marilyn Stafford FotoReportage Award for her photo essay, Life Under Occupation: Inside Cissie Gool House and Cape Town's Housing Crisis. Cissie Gool House is a former public hospital in Cape Town that has been occupied since 2017 by over 1,500 people resisting displacement. 'Life Under Occupation focuses on the strength, dignity, and mutual care that residents build in a space marked by legal uncertainty,' noted the organisers of the award, named after the late documentary and portrait photographer, Marilyn Stafford. For more details, see bit.ly/mstaffaward

Mariana Louw (55),
sews in her bed in
Cissie Gool House,
Cape Town



Going, going, gone

 CVP, a well-established reseller of film and broadcasting gear across Europe, has introduced an auction platform, giving you the chance to buy new, used and ex-demo kit at lower prices. Well-known cine-camera brands such as Canon, Sony, RED, and Blackmagic Design are included, and kit includes lenses and accessories. Bidding for the first auction concludes on 17 July at 12.00 BST, so get your skates on. See cvp.com/auction



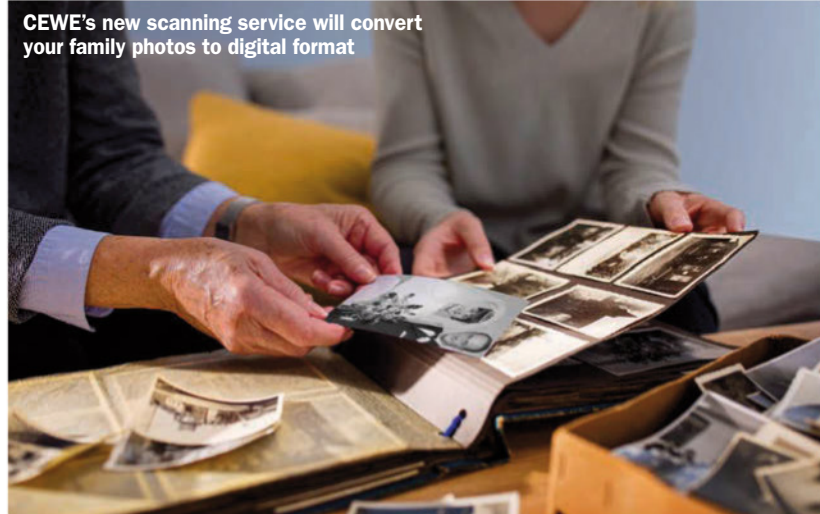
Bid now for the chance to buy new and used kit

No grey areas

 LOOKING for fresh locations for your summer travel photography? Nottingham-based design studio Berlew has named what it claims are the most colourful cities in the world, with Burano in Italy and Chefchaouen in Morocco taking the top two spots. 'Burano is arguably Europe's ultimate colour story, with no two houses being painted the same,' Berlew noted. Other destinations include Cinque Terre in Italy and Guatape in Colombia, along with more predictable choices such as Jodhpur and Havana. See the full list, along with helpful colour palettes, at bit.ly/citiesofcolour



Lots of ideas for your next trip



CEWE's new scanning service will convert your family photos to digital format

New film digitising service

PHOTO-printing giant CEWE UK is now offering a photo digitisation service that enables customers to transform treasured family pictures into a digital version for safer keeping – these will then be able to be edited in the normal way.

The company promises to convert printed photographs, 35mm slides, and negatives.

Users get two levels of scanning quality to choose from – Classic and Pro. The Pro option delivers enhanced resolution at 1200dpi, which could be ideal for more detailed archiving and creative projects. (Note that high-quality print is considered to be 300dpi, so this

offers plenty of scope.)

Once all images have been scanned, customers can choose to receive their newly digitised files via a secure download link or on a USB device. You can also store newly digitised images on CEWE's platform, CEWE myPhotos, and the images can then go on to be used to create other projects such as photobooks and wall art.

To use the service, customers place an order online, receive a shipping kit by post, and send their photos to CEWE, who will take care of the rest. Once digitised, the original images are then returned to the customer.

See bit.ly/cewedigitise

Nikon honours retailer's 40th

NIKON has presented Grays of Westminster – a long-established Nikon dealership that won this year's Amateur Photographer Platinum Good Service Award – with a silver bowl to mark the retailer's 40th anniversary.

The bowl was given to Grays of Westminster founder Gray Levett by Muneaki Tokunari, President and Chief Operating Officer of the Nikon Corporation, and Charlotte Kemsley, Regional Director Nikon Northern Europe.

'To receive this magnificent award on our 40th anniversary is a singular and unexpected honour,' said Gray. 'Our relationship with Nikon is very special. Since the first day I picked up a Nikon F camera, I knew it was the brand for me.'

This award is the ninth that Grays of Westminster has received from Nikon over the years. A highlight was the presentation of a glass trophy when it became the only camera shop in the world to be granted a Coat of Arms by Her Majesty's College of Arms. Levett was also given AP's Chris Cheesman Award this year. Named after our late news editor, it celebrates an individual who has made an outstanding contribution to the UK photo industry.



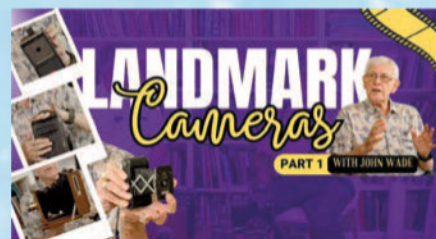
Gray Levett receives the award from Nikon's Muneaki Tokunari and Charlotte Kemsley



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SOME RECENT VIDEOS



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Back-to-Back

by Ricky Adam

£40, Audit/This is Ours, hardback, 144 pages: ISBN 9781399988278

A heartfelt chronicle of Leeds' red-brick terraces, spanning nearly two decades from 2006 to 2024, this collection isn't just about architecture; it's a narrative of daily life, community, and the subtle beauty found in the ordinary, says **Peter Dench**



Ricky Adam, a documentary photographer hailing from the north of Ireland, embarked on this project not with a grand plan but from a personal desire to explore and breathe. Armed with a camera and propelled by his bicycle, he traversed

Leeds, capturing the essence of neighbourhoods like Hyde Park, Beeston, Holbeck, and Chapeltown. He documented scenes as they unfolded – children playing, laundry fluttering, pigeons taking flight, and the ever-present red-brick facades that define much of the city's landscape.

Adam's images are arranged to reflect the changing seasons, offering a temporal journey through the city's rhythms. From the starkness of winter to the vibrancy of summer, his pictures encapsulate the cyclical nature of urban life. His lens finds poetry in the mundane, revealing the stories embedded in every corner and crevice of the terraces.

Published by Audit / This is Ours with support from the British Culture Archive, the book itself is a tactile experience. With an embossed linen hardcover and printed on heavyweight art paper, it spans 144 pages of evocative imagery. The design choices reflect the authenticity and rawness of the content, inviting readers to immerse themselves fully in the visual narrative.

Back-To-Back is more than a photo-book; it's a testament to the enduring spirit of Leeds' communities. Adam's work resonates with those familiar with the city and offers outsiders an intimate glimpse into its soul. In an era where rapid urban development often erases the past, this collection is a poignant reminder of the beauty and significance of everyday spaces and the lives lived within them.



Books & exhibitions

The latest and best books and exhibitions from the world of photography



The Enchanted Ones by Stephanie Pommez

£40 / €48 / \$56, Kehrer Verlag, hardback, 128 pages: ISBN: 9783969001745



It can feel like every corner of the planet has been catalogued. But then a book like *The Enchanted Ones* lands on your desk and reminds you it's not always about where you look – it's how you see.

Stephanie Pommez invites you to take a detour down the Amazon... her book is a rich, hallucinatory drift through the mythologies of Brazil's river dwellers – the Ribeirinhos – where the metaphysical dances with the mundane and every shadow might house a shape-shifting spirit.

Working with film, grain, and an ear for the region's oral traditions, Pommez blends documentary and dream in a way that feels tactile, timeless and as the title suggests, enchanted. The result is a visual folktale grounded in the lives of traditional midwives, who are both caregivers and cultural archivists. The stories they pass on – of encantados, forest spirits, and water beings – are the spine of a culture Pommez approaches with care and cinematic flair.

This is less a book to flick through than one to fall into. The duotone images hum with quiet magic; not staged, not stolen – just seen, with that rare kind of attention that respects mystery over explanation. The book doesn't shout but it stays with you. Photo books can often feel like polished portfolios, but this one has soul – and a bit of river mud – between its pages.





Left: Paz Errázuriz, Evelyn, La Palmera, Santiago/Evelyn, La Palmera, Santiago from the series *Manzana de Adán* color [Adam's Apple colour], 1983, Digital ink print on paper

Paz Errázuriz: Dare to Look

MK Gallery, 900 Midsummer Boulevard, Milton Keynes MK9 3QA until 5 October

You don't just look at Paz Errázuriz's photographs – you feel them. And sometimes they sit with you long after you've left the room. *Dare to Look*, the first major UK exhibition of her work, is not only long overdue – it's urgent.

Across five decades, Errázuriz has quietly and courageously documented the people society tries to ignore. During Chile's brutal dictatorship, she defied censorship to photograph sex workers, psychiatric patients, trans communities, and political dissidents. She did this with unflinching compassion, not voyeurism. These are not stolen glances, but shared moments – difficult, beautiful, human.

MK Gallery presents over 170 works in this survey, and the scale feels right. It gives the work space to breathe, and the viewer time to engage properly. Series like *La Manzana de Adán* (Adam's Apple), featuring trans sex workers in 1980s Santiago, and

Antesala de un Desnudo, inside long-term psychiatric wards, are not easy viewing. Nor should they be. These are stories we need to hear – told with dignity, not drama.

There's no artifice here. Errázuriz's palette is stripped back, almost austere, which only strengthens the intimacy. You sense her presence behind the camera, but never her ego. It's collaboration, not capture.

At a time when so much of photography can feel performative, this work reminds us what documentary photography is for. It bears witness. It insists we see.

MK Gallery has a strong track record with major photographic retrospectives – Vivian Maier, Ingrid Pollard, Saul Leiter – and Errázuriz more than holds her own in that company. *Dare to Look* does what great exhibitions do: it changes how you see the world, and maybe how you see yourself.



Above: Paz Errázuriz, *Talca* from the series *Manzana de Adán* color [Adam's Apple colour], 1985, Digital ink print on paper



Above: Paz Errázuriz, *Talca* from the series *Manzana de Adán* color [Adam's Apple colour], 1984, Digital ink print on paper



As far as they're concerned we are a normal family

by Nik Roche

£35, Dewi Lewis, hardback, 136 pages: ISBN: 9781916915121



With its poetic title – taken from a poignant line spoken by Tony, the central figure of the book – Nik Roche's *as far as they're concerned we are a normal family* is a moving, quietly

subversive study of friendship, alternative living, and the human need for connection. The phrase, both sincere and ironic, captures the essence of the work: a gentle interrogation of what constitutes 'normal' in a world quick to pathologise difference.

Roche met Tony by chance on the street, over a lost pint and a shared curiosity. That encounter blossomed into a three-year friendship, which the photographer documents with deep affection and without judgement. Tony, who once lived in a leopard-abandoned cave in Nepal and more recently in a bell tent behind his house in South Wales, is revealed not as an eccentric but as a thoughtful, wry, and deeply human presence.

Across 136 pages and 75 colour images,

Roche constructs a story that's as lyrical as it is grounded. There's a cinematic quality to his use of light and palette, but it's the intimacy of the portraits and their accompanying snippets of dialogue that linger. The book's strength lies in its narrative pacing – it reads like a memoir in photographs, each frame a conversation, each conversation a door into another way of being.

This is Roche's second book, following *The budgie died instantly* (Setanta, 2020), and he builds here on a distinctly personal documentary approach. The design is understated, allowing the work to speak without interference, and the sequencing gently builds a portrait of a life lived off-grid but never disconnected.

For anyone interested in storytelling through photography, *as far as they're concerned...* offers a powerful reminder of the camera's role in witnessing the quiet dignity of lives lived on the margins. It is, in every sense, a love letter to friendship – and a testament to looking a little closer.



How to still make money from photography

Making a living from your camera is tough, but doable. Three photographers tell **Geoff Harris** how they are still able to profit from their passion...



ALL PICTURES ON PAGES 12-13 © MICHELLE COWBOURNE

Michelle Cowbourne: Talking Shop

Michelle Cowbourne may have only seriously picked up a camera in 2019, but she's established herself as a highly successful landscape photographer based in Glastonbury, Somerset. Her evocative pictures of the iconic Glastonbury Tor and the surrounding countryside regularly feature in the national press, and last year she opened a shop in the town – very much proving that it's still possible to make money from landscape photography.

Crossing channels

'I sell my pictures through a range of

channels – social media, my website, my shop – and also regularly sell images to the press via the South West News Service picture agency,' Michelle explains. 'These channels are all interconnected. I've built up a big social media following, and this carries through into sales via the shop and my website. I've also been able to monetise the reach I get on Facebook without having to include lots of advertising on my Facebook page.' As Michelle explains, it was only when her images of the aurora borealis over Glastonbury Tor went viral last year that she realised I could sign up for 'monetisation' on Facebook. 'Unlike with X/Twitter, you don't even need a verified

Above: Michelle finds that sunburst effects on her images are very popular, given Glastonbury's uplifting vibe. This image is called 'Jewel of Avalon'

account, and it soon adds up. While Facebook is now a good revenue stream, my biggest following is on X/Twitter, with 62,500 followers. I really 'worked' Twitter when I opened my account in 2020 and it's paid off.... You follow people and they follow you back, while with Facebook you are always having to attract followers. I am also on Bluesky, a newer social media channel, as it's become quite popular with disgruntled X/Twitter users.'

Michelle has discovered that a lot of the customers at her shop have discovered her on social media, or been following her for a while. 'A lot of my best-selling images are not just pure landscapes, they also capture the "spiritual energy" around Glastonbury Tor,' she explains. 'I've discovered that including people in the images helps, and it's also about the kind of language you use when describing the images on social media or via your website. So it's a combination of a lot of different things that enables me to make a living from landscape photography.'

Shop front

Michelle is in the fortunate position of owning her shop on Glastonbury High Street, and deliberately chose a smaller property. 'The overheads are a lot less and you don't need so much stock. It also helps that my kids help out in the shop, so we are now making a profit. Smaller items like keyrings, fridge magnets and posters sell particularly well in the shop, while my calendars are a best seller online. While the shop is doing well, it's a big commitment –

apart from January and February, we are open all year round, seven days a week. You have to put in the hours.'

Many landscape photographers now run workshops and tours as an additional revenue stream, and this is an area Michelle also plans to explore. 'There's space upstairs in the shop so I plan to start some smaller workshops soon – it will be aimed at beginners, including smartphone users, and focus on composition tips and general photography skills, rather than pretending I am an expert on my Nikon Z7!'

Michelle also uses a DJI Mini 3 Pro, but only for stills photography, rather than video. 'Again I am fortunate being in Glastonbury, as the contrast between the Tor and the surrounding countryside really comes across when you shoot from above. While my drone shots are

very popular, I choose my time carefully to avoid disturbing or annoying the visitors to the Tor... I mainly shoot drone stills at sunset, rather than sunrise, and fly the drone from one of the many quiet lanes surrounding the Tor. I then zoom in for the final image.'

As mentioned, selling images to the national press is another good revenue stream for Michelle. While some images sell for relatively small amounts, particularly if only used on a newspaper's website, her pictures make better money if used bigger inside the paper and it soon starts to add up.

'Getting your images in the press is also great marketing,' she notes. 'I didn't get paid for an article in a local magazine, for example, but it was good exposure, and people still mention the piece.'



Above. The aurora borealis appeared strongly over Glastonbury Tor last year and Michelle's shots, this time taken with a tripod, went viral

Left middle: Daffodils. While Michelle mainly uses Nikon and Fujifilm cameras, this popular shot was taken with the Olympus PEN-F

Bottom left: Avalonian Moon, taken with Michelle's trusty Nikon Z7



Work your niche

Since Michelle opened her shop, she isn't such a regular at local markets, but reckons this is another good potential revenue stream for landscape photographers, wherever they are based. 'I've found though that people tend to buy the smaller items, such as keyrings and small canvases, rather than bigger prints – they don't want to have to haul these around all day! It helps if you are in an area that attracts lots of tourists and coach parties, too.'

For readers wanting to emulate her commercial success in landscape photography, Michelle strongly recommends finding a niche – in other words, specialising in one particularly photogenic spot in your local area. 'You get to master your subject, too... I've been up Glastonbury Tor so many times I know exactly where I need to be at any given time to get the best light. It's hard work, but for me, the effort has been well worth it.'



More about Michelle

Check out Michelle's website at www.visionsofsomerset.co.uk, her Facebook page at **Visions of Somerset** and her X/Instagram/Bluesky accounts under the name of **@glastomichelle**.

James Manning: Press Ganged

Still only 23, James Manning is a full-time press photographer for PA Media, formerly known as the Press Association. Despite his tender years, James has achieved a lot – in 2022, he was named Young Photographer of the Year at the Picture Editors Guild Awards in 2022, and has been highly commended in recent years.

James can be asked to shoot everything from Royal Ascot to violent demonstrations, murder scenes, royalty and even soccer matches, and his images regularly feature in the national press, the BBC and other prestigious outlets. While full-time press photographer jobs are now hard to find, he's managed it through a mixture of talent and sheer bloody-minded determination.

Persistence pays off

'As a teenager, I ruled out my first passions, landscape and wildlife photography, as everyone seemed to be triple my age and it was very hard to make a living,' James explains. 'I moved to London for uni during lockdown, and started to shoot a lot of the protests that were happening at the time. Visually, much was happening back then, around 2020/21. I became more and more interested in documentary photography and started contacting established press photographers and agencies. Eventually this led to an introduction to PA Media and I started doing freelance shifts. So I got into this through persistence – I had to send 10 to 15 emails to get just *one* freelance shift. I freelanced for PA for about 18 months and that eventually led to a staff role. These days, you'll only get a staff photographer job when somebody leaves, you can't just apply for a position any more. I can name every single staff photographer working for news agencies in the UK because there are so few of us now.'

Shoot with the context in mind

As James explains, it was quite a steep learning curve when he joined PA Media, but he learned quickly and got lots of feedback. 'I'd cut my teeth on wildlife photography, which can be very slow-moving, so I found it liberating to have so much going on around me in London, with picture opportunities



ALL PICTURES ON PAGES 14-15 © JAMES MANNING/PA MEDIA

everywhere. I think part of the reason I got hired was that I had a good understanding of what the papers need. For every single job, I think how a picture is going to be used within the context of a news article – has it got editorial relevance.'

James can be asked to shoot volatile events such as demos, but as a freelancer, he had already learned how to stay out of trouble, from both the police and protesters. So he chooses his moments to shoot carefully, and stays discreet. 'I don't

Top: Police carry away a protester during an Insulate Britain demonstration outside the Supreme Court in 2022

Above: The Prince and Princess of Wales arrive with their children for a carol service at Westminster Abbey in 2022

want to be seen at the *front* of a protest for example, as I will attract attention. It's about being observant and choosing the right moment.'

When James joined PA Media as staff, the Queen died, so he was kept very busy in his first couple of weeks on the job. He also had to get his head around the unfamiliar Sony camera and lenses used by PA Media, having always been a Canon user. 'But I always said yes to jobs, and this was another reason I think I got hired... I was always very positive and determined. In my 18 months

as a freelancer I only turned down one shift. I think that's why PA Media thought, Okay, we'll give this guy a job. He's obviously hungry. So anyone wanting to break into this line of work needs to be the same.'

Seeking decisive moments

Being a press photographer can be stressful, with high expectations on James to get good pictures during unpredictable events (or there can be lots of hanging around, suddenly interrupted by a blink-and-you'll-miss-it shot). Experience has taught him how to deal with this, and he's developed an instinct for being close to the action and capturing it. 'A lot of my best pictures were taken when I had no idea what was going on, or was about to happen.'

Rather than having to answer to J. Jonah Jameson-type picture editors pounding the desk, James reckons the atmosphere at PA Media is supportive and realistic. 'For me to get told off by picture editors, I would have to really mess up – we can't be everywhere, and we can only do our best.'

'A lot of the first pictures I take at an event will be "GVs" – general views that capture what is going on – then I can focus on the finer details and get a bit more creative. You learn the "rules" and then learn to break them. People say, "oh, don't shoot in portrait format for the papers," but sometimes a powerful portrait can make the front page, for example. When I send in a set of images, I give picture editors plenty of variety.'

One particular pressure is getting it right in-camera – James is often sending images straight from his

camera to picture desks via Wi-Fi, and editors simply don't have time to fix exposure or soft images. So he's really got to be on top of his game when it comes to camera skills.

'We sometimes use software that sends images right out on to the news wires, so papers can immediately use them. On very time-sensitive jobs, such as Trump meeting Kier Starmer, you simply *have* to get it right in-camera. With other jobs I can do some light editing before sending pictures in.'

Think differently

According to James, the most successful press photographers don't just hang around with the rest of the press pack. 'If you are a freelancer trying to sell your images, there is no point standing next to an agency photographer – newspapers and subscribers to the picture wires will

Above: Russell Brand, currently facing allegations about his sexual behaviour, leaves after performing a comedy set in 2023. James often uses flashguns for shots of people inside cars

Below left: Mayor of London Sadiq Khan visits his old school in south London to announce an emergency free school meals scheme in 2023

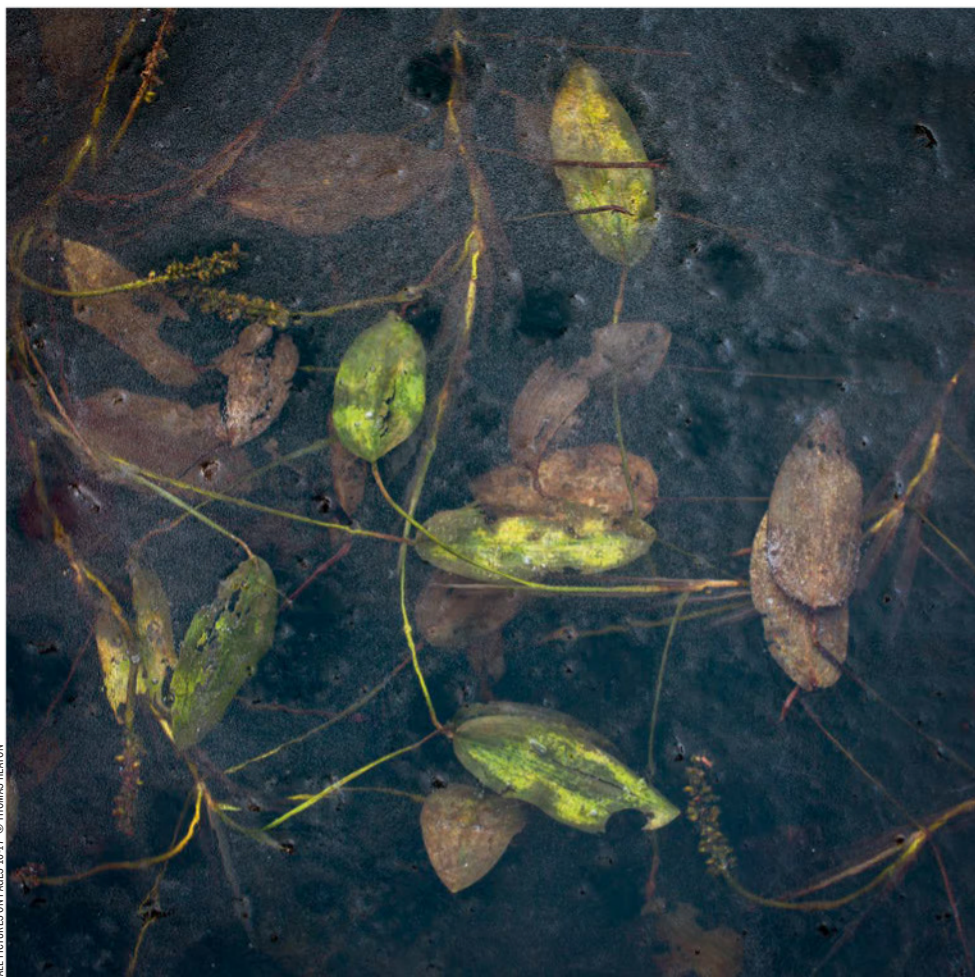
often prefer to use an agency picture as it's essentially free for them to use given the contracts they've signed. So freelancers need to be more creative, finding different angles and compositions, while we staffers often have to play it more safe. When covering a court case, for example, some freelancers will turn up with a long lens and a step ladder to try to get something different from the agency photographers.'

Following up on this, James believes there are still plenty of opportunities for other young photographers wanting to follow in his footsteps, or for freelancers hoping to flog their work to picture agencies. 'There are definitely opportunities, particularly for young talent. You just need to be focused, resilient and determined. You've got to be prepared to graft for a year and do boring jobs, making contacts and getting your name known. Too many people give up too easily. Getting comfortable shooting video, as well as stills, will add another string to your bow, too. I am increasingly asked to shoot video, so it's a great skill to develop.'

More about James

James's images can be seen on the PA Media website at pa.media/images while his personal Instagram page is at www.instagram.com/_thatcanonguy/. If you want to learn more about documentary photography, don't miss our Festival of Photography: Documentary, taking place in London on 9 August. Find full details on tickets and the full agenda at amateurphotographer.com/events





ALL PICTURES ON PAGES 16-17 © THOMAS HEATON

Thomas Heaton: Stories behind the Shots

Based in the North East, Thomas is another fast-rising young photographer who's also making a living from landscape photography. His images are all about telling a story and he has built up a strong following on social media, with his YouTube channel attracting nearly 600,000 viewers – indeed, we named Thomas ‘Content Creator of the Year’ in our annual awards earlier this year. ‘This award was made all the more special as it was a “readers’ choice” award,’ Thomas notes. ‘Landscape photography is my full-time job, but the industry is wildly different to what it was 20 years ago. My main revenue streams are currently social media and book sales. I shoot both stills and video, and one thing relies on the other. I get about 40% of my revenue from image sales.’

YouTube: an audience builder

Despite his large following, Thomas

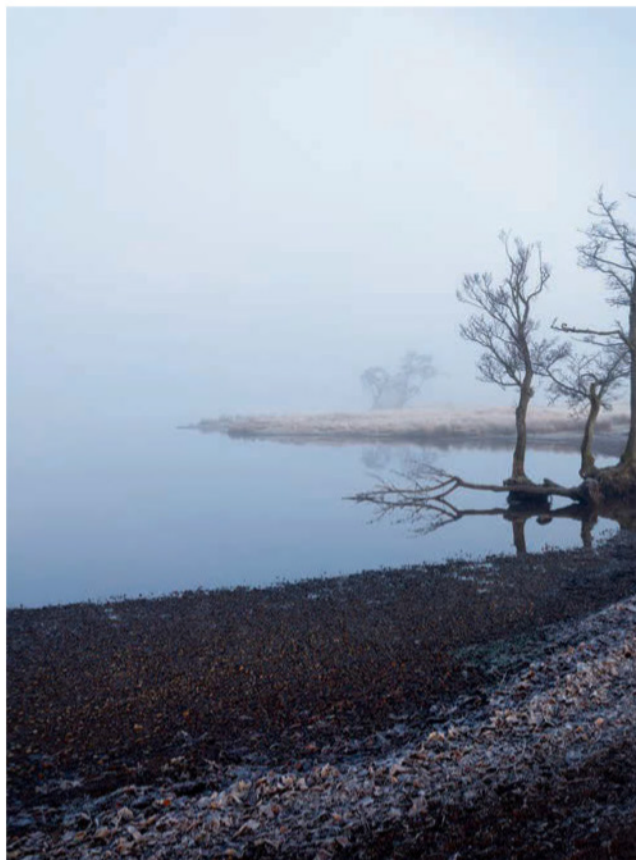
points out that YouTube in itself is not a good revenue stream. ‘The only way you can monetise YouTube directly is through advertising revenue, and I have found this barely covers the cost of production. You need to be in the top 1% of YouTubers to make a really good living – we are talking millions of views per video. With me, I get from 60-100,000 views per video, sometimes less – so it doesn’t even cover the cost of a photography trip.’

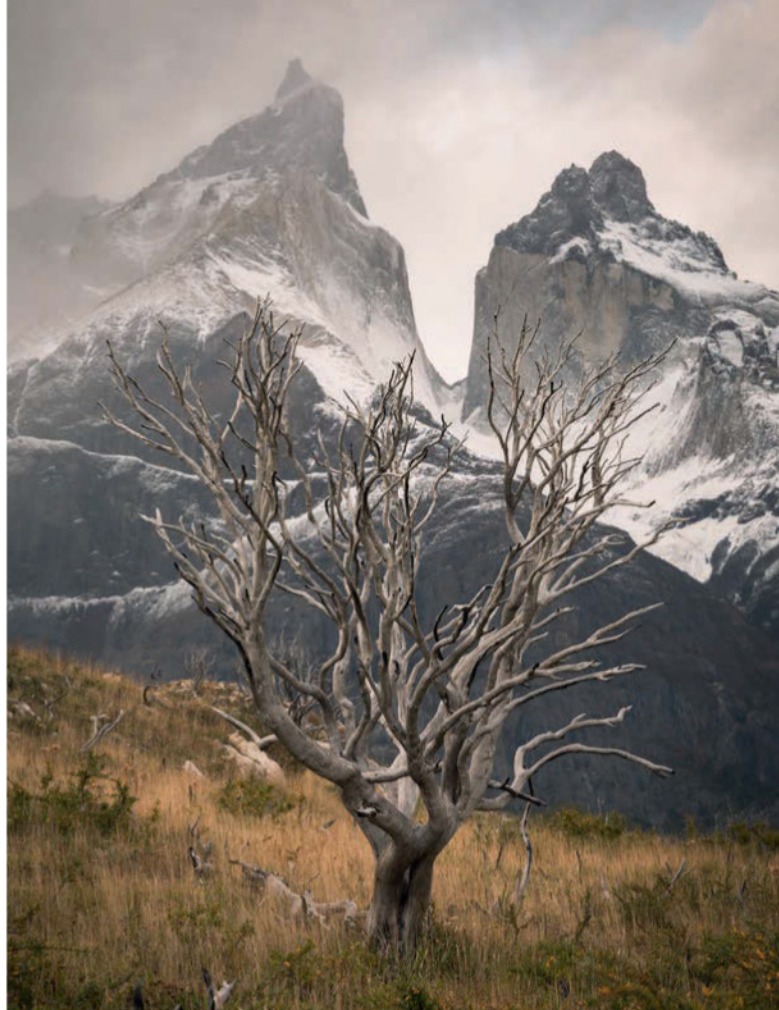
In fact, Thomas reckons he’s not monetised any social media channels. ‘Social media inherently doesn’t pay well unless you have celebrity status. However, the value lies in the access it gives you to your audience, and the opportunities to build relationships with them. There is definitely still a market for print sales. I am in a unique position in that I can really tell the story behind an image, so the viewer forms more of an emotional connection with the picture – and is therefore more likely to want to buy a print.’

As Thomas explains, ‘The good thing about is YouTube is that I can really dive into what it takes to create an image. Having a great body of work is one thing, but it’s another to get your audience to “connect” with it. If I go out in really difficult conditions, fail, try again, fail, but then it all comes together and I get the shot I have been after for ages, then there is a real moment of elation and that comes across in my YouTube videos. A lot of this is about how you build the story and how you edit the video. The audience is far more likely to want a tangible print of the final image. Before social media, you’d have to have an article in a magazine for people to find out about a photoshoot, but they wouldn’t get to know “you”. People respond to other things in videos too – you may talk about drinking a particular brand of tea, and people are like, “yeah, I drink that too!”

The value of books

Thomas has also self-published books of his photography, which is another good revenue stream. ‘If you get a conventional book publisher to produce your book and get it out there, if you are lucky you take away about 8% of the profit from sales. As I have access to such a large audience on social media, it makes more sense





Far left: Frozen Beneath the Ice, Lake District, UK

Left: Lone Trees, Torres Del Paine, Patagonia

Bottom: Winter Morning, Ullswater, Lake District, UK

for me to self-publish. Yes, you maybe get more credibility doing a book with an established book publisher, but “credibility” is not

worth me giving up 85%-90% of the book sales. I got the books produced and published professionally, which is also really important, and I can then promote them as much as possible, which can really pay off, particularly around Christmas time. That said, it's really important I don't oversell my books and squander my social media credibility – my “credits” as I call them.'

Thomas also runs a couple of photo workshops a year, and he really enjoys meeting the participants. 'These are another great revenue stream and a good way to fund a trip to a new location. The downside is that I find it harder to create content myself during the workshops.'

Take a hike

Another important part of Thomas's approach is finding locations where he can make more intimate and detailed landscape shots, and this means avoiding the most popular destinations.

'For me, this is often about combining photography with hiking trips. I find that a lot of people aren't comfortable walking for miles over rough terrain, but if you take a

backpack and tent, you don't have to go too far before you come across places that aren't widely documented. I won't photograph certain well-known places in Yosemite Park, for example, unless the conditions are really incredible. Bad weather, long hikes, camping overnight.... I find people are more interested in the story behind the image. My audience loves hearing about the “chase”.

Work on your presentation

While Thomas is a very engaging video presenter, he admits to finding it difficult at the beginning. 'You have to record a lot of videos and learn how to edit them – only then you will see how “bad” you are. The next time you record a video, you just need to remember that there is a delete button and nobody is watching, so why not give a 110% and try to get over all your inhibitions? Slowly but surely, you will develop this confident presenting persona.'

Thomas is very careful about taking on sponsorships as he doesn't want there to be any conflict of interest. 'So I am sponsored by Squarespace, a website builder, on my YouTube channel. Squarespace has got nothing and everything to do with photography – photographers need websites, right – but I wouldn't get sponsored by a camera or lens maker as I think I would lose some authenticity. People would just assume I'm being paid to say nice things about the gear. Also, if you are tied down to one maker, you miss out on opportunities to talk about other gear that your audience might be really interested in.' Following on from this, Thomas believes that having a good website is still important for photographers wanting to sell their work. 'Instagram is very restrictive, and you are very dependent on the algorithms. A website is still a great opportunity to share your best work and talk about it on blogs, etc – you control it.'

More about Thomas

Check out more of Thomas's images on his website, thomasheaton.co.uk, while his deservedly popular YouTube channel is at bit.ly/heatonyoutube. He can also be found on Instagram at www.instagram.com/heatonthomas





Toby Jones

Harry Borden looks back on a shoot with an understated but accomplished performer who has become one of the country's best-known actors

For freelance photographers, there are inevitably quieter work periods where you can start feeling a bit morose and downbeat. Then suddenly an offer appears in your inbox and everything changes. That's how it was for me in February 2019, when an email from the *New Statesman* arrived offering a commission to shoot the actor Toby Jones.

I was relieved to get a job like that. Working for the *New Statesman* was always welcome, because the picture editor was really cool and said I could do whatever I wanted with the pictures afterwards. Photographing Jones would be a great addition to my body of work and within a few days I was on my way to London to meet him.

He was then 52 years old. It was long before his more recent success in the ITV drama *Mr Bates vs The Post Office*, but he'd already had a long and successful career and appeared in dozens of screen and stage roles. They included co-starring in the popular BBC comedy series *Detectorists*, and film roles such as playing Truman Capote in *Infamous* (2006) and Alfred Hitchcock in *The Girl* (2012).

He was being featured in the *New Statesman* because he was starring in a new BBC comedy series, *Don't Forget the Driver*, which he had also co-written. He suggested the venue for the interview, Café Madeleine in Clapham, south London, presumably because he lived in the area at the time.

Retro theme

I arrived early, so I could scout out suitable locations offering good light and interesting backgrounds. The café was a relatively small space with lots of wooden tables and it had a kind of retro French theme. Often in an environment like that, where you're winging it, you have to convince the owner the shoot will benefit them and offer them a print, which I did. I found some spaces and I remember people coming in and trying to sit in my locations, so I tried to deter them by putting my camera bags on the seats.

Then, while I was faffing around, I realised Toby Jones was already there, in the corner of the café, being interviewed. The thing that makes him so successful as an actor, that everyman quality that makes him blend in, had made me completely miss seeing him in the café. I waited until the interview was over, then introduced myself and directed him to the places I'd chosen.

He was dressed in a surprisingly elegant and simple way, in a black blazer and dark blue shirt. Having a subject wearing their own clothes is usually better than having the delay of waiting for hair and makeup to be done, or having a stylist who brings lots of clothes that don't fit properly.

Often, it's possible that someone with their own sense of style will turn up and you can get the job done very quickly, which is what happened here. He was very compliant and happy to do what I asked. As a person he seemed modest, thoughtful and intelligent, but there was also a sort of melancholy about him that comes across in the images.

I was shooting with my camera of choice at that time, a Fuji GFX 50S. I owned three lenses, the 120mm telephoto, the 63mm standard lens and the 45mm wideangle. I opted for the latter lens here, which was especially useful in a restricted space. As is usually my preference, I shot using available light for a more natural appearance and atmosphere.

I took some shots of him sitting at a café table with wooden slats in the background; standing in front of some predominantly gold wallpaper with a floral pattern; and in the café doorway. After I'd

Left: Harry's favourite picture from the shoot. He had asked Jones to stand in front of a partially-repainted wall that Harry had spotted earlier

Below: The shoot took place in 2019



‘As a person Jones seemed modest and intelligent, but there was also a melancholy about him that comes across in the images’



➤ taken those shots, he went outside to wait for a car to take him to his next destination. However, the driver was late and I persuaded him to pose for more portraits in the street.

It was a stormy and very windy day and leaves and litter were being blown around. I asked Jones to stand in front of a partially-repainted wall that I had spotted beforehand. It was serendipitous because the blue colour of his overcoat worked really well with the colours of the wall, which also had a nice patina. I love finding ready-made places like this one.

My favourite picture from the shoot shows Jones in front of the wall with an uncomfortable and introspective expression, lit by sunlight on one side. There was some debris on the floor, but I decided not to retouch it out afterwards. The partially-painted wall added to this rough-and-ready look.

I think if you start cleaning up images too much you lose something in a portrait; all those imperfections are what make images human and real. As the saying goes, you should never let the perfect be the enemy of the good.

I also felt that shooting a portrait with some superficial imperfections suited a subject who is not

Above and top right: For the shots inside the café, Harry used available light for a more natural appearance and atmosphere

Right: Jones wore his own clothes and Harry says, ‘Often, it’s possible that someone with their own sense of style will turn up and you can get the job done very quickly, which is what happened here’

known for a polished appearance in his realistic and natural portrayals of ordinary people. For me, the pictures that stand the test of time are those where people look real, natural and slightly flawed; not those that are too polished and perfect.

As told to David Clark



Harry Borden



Harry Borden is one of the UK’s finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and was awarded an Honorary Fellowship by the Royal Photographic Society in 2014. The National Portrait Gallery collection holds over 100 of his images. He tells the stories behind dozens of his

celebrity shoots on www.youtube.com/@fredandharryborden

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APOY Inspiration

If you're planning to enter our **Landscapes** round, which launches next week, take these tips from three of last year's top ten photographers



Ashley Fountain, Florida

Canon EOS R5, 14-35mm at 23mm, 1/320sec at f/9, ISO 100

Ashley's shot of The Wave, an extraordinary sandstone rock formation found in Arizona, near the border with Utah, came third in last year's category. The judges said: 'The intensity of the blue sky sets off the incredible richness and texture of the wind-carved sandstone, while the reflection of the cotton-wool cloud provides balance.'

Ashley says: 'This trip to The Wave was my second experience of this incredible natural wonder. My first trip, while amazing, was a very dry one. The thing about The Wave is, you can't really "plan" out visiting when there

has been a recent rain, or any other event that might provide interesting photography opportunities. So, when we made it out this trip, we were ecstatic to see a large water puddle at the entrance (which is the same puddle that is the main subject of my photo) as we were walking up to it.

'While I'd love to say I had this grand vision of what shot I wanted to take, I cannot because that wasn't the case. Since most of my landscape and wildlife photography coincides with my vacations, I tend to take many shots at many angles of whatever scenes pop out at me, while also trying things that I'm not good at as well, and I have to accept what nature gives me while I'm there.

In this case, she was very generous. After getting some great shots from the other side (entrance side) of this puddle, we explored the area separately getting our own shots as we were exploring. This shot was one that just happened to be an 'in the right place at the right time' shot, as the cloud happened to be passing over when I'd just returned to that particular spot. I snapped off eight to ten shots and moved on to the next location.

'It wasn't until later at home, while scrolling through all my shots, that I noticed this shot and realised how well it had come out. And right there, the name "A puddle in the Wave" came to me. It was a moment that I saw without knowing I saw it, until I saw it later.'



Matteo Strassera, Italy

Canon EOS R5, 100-400mm at 400mm, 1/250sec at f/11, ISO 200

Matteo won last year's landscapes round with his outstanding minimal image, titled 'The Dune'. The judges said: 'This is about

so much more than technical excellence – instead, it's about the sense of vastness, peace and solitude that is conveyed with stunning clarity.'

Matteo says: 'This was taken during my first

solo trip to the deserts in the UAE, particularly in the eastern area of the Rub' al-Khali, the largest desert in the Arabian Peninsula. Photographing the desert for me is an intense and fascinating experience that allows me to fully express my creativity. In fact, my approach to landscape photography is particularly focused on using long lenses to capture details that often go unnoticed.

'The goal of the day was in fact to find a place to take a night panorama of the desert framed by the arc of the Milky Way. This required me to hike about 5km into the desert in search of the perfect place to spend the night. During this challenging search, as I wandered through the desert at the golden hour, I noticed this amazing dune. However, the light was still not at the right point, so I decided to explore the area around it and come back later. When I returned to the dune, the sun's rays were only illuminating its thin profile, caressed by the golden sand carried by the wind, while the huge sand wall behind it had gone into shadow, acting as a dark background.

'To take the picture I laid down on the sand, extended the lens to 400mm to isolate the dune and waited for a gust of wind to lift the sand. After a few tries, and after covering myself with sand, I got the perfect shot.'

Andrew Robertson, London

Canon EOS R5, 100-400mm at 153mm, 1/320sec at f/11, ISO 125

Andrew's highly atmospheric image, 'The Broth', was awarded fifth place in 2024. The judges said: 'A crucial part of its success is the separation between the trees on the left of the frame. The negative space created between them means they don't merge into one grey clump.'

Andrew says: 'This photograph was taken on a cold foggy January morning at Richmond Park in London. Fog was forecast and so I was out early. On this morning the fog lingered, and this allowed me shoot in the magical combination of fog and light.'

'I wanted to use the row of trees and overhanging branches to frame the image and compressed the scene with my 100-400mm lens. I also thought it would work best if I waited for the sun to rise, and shot towards the sun as this would allow the light to stream through the trees.'

'Luckily, I was wearing my welly boots, so I waded into the stream and placed my tripod in the water to try to make the composition as clean as possible. The sun was now up and I bracketed three exposures to ensure I



captured the entire dynamic range. I blended the exposures together in Lightroom and tried to create an ethereal-looking scene in post-processing.

'I have travelled all over the world exploring and photographing landscapes, so it was

especially satisfying to find one that was so close to home. As well as placing in the top ten of Amateur Photographer of the Year 2024, this photograph was also highly commended in the Landscape Photographer of the Year awards.'

To enter this year's APOY and be in with the chance of winning a share of £26,000 worth of prizes, visit www.amateurphotographer.com/apoy

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Sony's new 16mm prime gives an ultra-wide view in a relatively small package
Sony A7R IV, 1/80sec at f/11, ISO 100



Sony FE 16mm F1.8 G

The Sony FE 16mm F1.8 G is billed as a petite powerhouse ultra-wide lens that delivers sharp results. **Angela Nicholson** takes a close look



The Sony FE 16mm F1.8 G is a fixed-focal-length lens designed for use on Sony's full-frame E-mount cameras. It's part of Sony's G series, which means it offers strong optical performance at a more affordable price than that of Sony's top-flight G Master optics. As an ultra-wide lens, it provides a 107-degree angle of

view on full-frame bodies, and 83 degrees on APS-C format cameras where it behaves like a 24mm lens in full-frame terms. This makes it an attractive choice for wideangle landscape, street, travel and astro photography, or for shooting inside when space is tight. It could also be a nice choice for arm's length vlogging. It costs £850.

Features

The FE 16mm F1.8 G's optical construction comprises 15 elements arranged in 12 groups, with 3 Extra-low Dispersion (ED) elements, 1 Super ED element and 3 Aspherical elements, 2 of which are Advanced Aspherical (AA) elements. As usual, this configuration is designed to deliver sharp, high-contrast

images while minimising chromatic aberration and distortion. Advanced optical coatings reduce flare and ghosting, helping to maintain contrast and clarity in challenging lighting conditions, while the fluorine coating on the front element helps it to shed water droplets and dirt.

Unusually for such a





Here the lens performed well when shooting directly into the light
 Sony A7R V, 1/60sec at f/11, ISO 100

▶ portable wideangle, this lens has a fast f/1.8 maximum aperture. As well as allowing more light in to maintain high shutter speeds in low light, this enables relatively shallow depth-of-field effects for subject separation when the focus distance is short. The iris is formed from 11 blades and retains a circular shape throughout its range, to deliver better-quality out-of-focus areas.

The lens also has a pair of

XD (Extreme Dynamic) Linear Motors that are designed to ensure quiet and responsive autofocus, making it equally well suited to stills and video work. Further good news is that the lens supports Sony's (focus) Breathing Compensation function which is available on many of the firm's recent cameras. This helps to keep the field of view consistent when shifting the focus during video recording. Like most modern lenses,

focusing is internal.

Although the lens isn't stabilised, it's compatible with Sony's in-body stabilisation, including the Active and Dynamic Active modes that help to steady footage when shooting video handheld or on the move. Conveniently, and unlike some ultra-wide lenses, there's a front thread that accepts 67mm filters, rather than requiring rear-mounted gel filters.

Build and handling

Despite its fast aperture, the Sony FE 16mm F1.8 G is pleasantly compact, measuring just 75mm in length and 73.8mm in diameter. It also weighs just 304g. Consequently, it pairs nicely with both Sony's larger full-frame bodies such as the Alpha A1 II and smaller options like the A7CR.

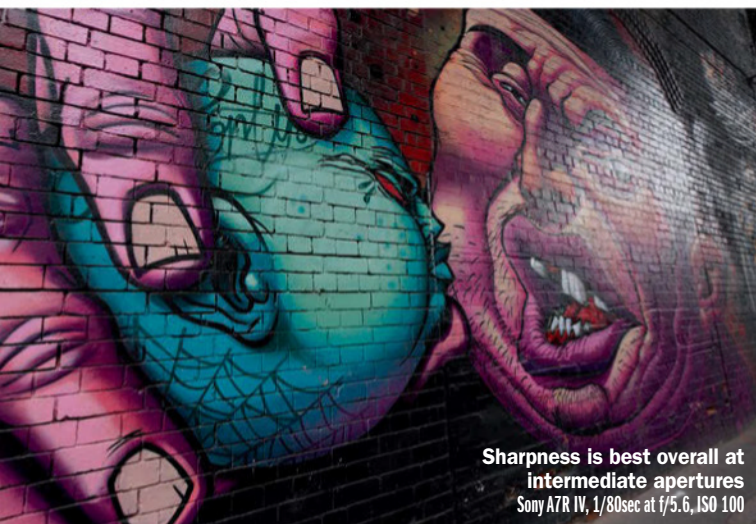
In addition, the lens is weather-sealed, with gaskets around its moving parts and, as mentioned earlier, a fluorine coating on the front element to help repel water and fingerprints. This makes the FE 16mm F1.8 G a good choice for outdoor photography in unpredictable

weather. I used the lens on a day out in Birmingham during which I encountered a mixture of sunshine and showers, and it survived the experience giving no cause for concern.

The barrel has an aperture ring which can be 'de-clicked' for smooth, silent operation during video shooting. When the switch is set to 'click', you get clear feedback at every 1/3 stop as the ring rotates through its range from f/1.8 to f/22. An iris lock control prevents accidental switching to or from the A position, which transfers aperture control to the camera body.

Above the iris lock, there's a switch for toggling between autofocus and manual focus, and a customisable focus hold button.

Meanwhile, the narrow focus ring sits towards the front of the barrel. This operates electronically and uses Sony's Linear Response MF system to give a predictable response based on the rotation angle of the ring, rather than its speed of movement. This makes manual focusing feel more intuitive, but as usual, there are no physical



Sharpness is best overall at intermediate apertures
 Sony A7R IV, 1/80sec at f/5.6, ISO 100

The ultra-wide focal length lends itself to dramatic perspectives
Sony A7R IV, 1/640sec at f/8, ISO 100



end points to the focus adjustment. I find the movement of this ring to be a little on the loose side, but it means that you can use one finger to tweak the focus point.

Unlike some manufacturers (I'm looking at you, Canon), Sony includes a petal-shaped hood with the lens, which helps to prevent flare and offers a bit of protection from knocks and raindrops.

Autofocus

I used the Sony FE 16mm F1.8 G on the Sony Alpha A7R V, A1 II and A7CR cameras, and the autofocus is fast and accurate on all three bodies. It locks on quickly and quietly, even in low light, and it's effective when photographing close subjects. The lens supports Sony's subject detection and eye AF systems and proves reliable in tracking moving subjects, even when working near the minimum focus distance.

The dual XD Linear Motors ensure near-silent operation, which is valuable when recording video or photographing in quiet environments. They also ensure the lens changes focus smoothly, avoiding the sudden shifts that can spoil footage. That, paired with Sony's very capable focusing and subject

'The best corner-to-corner results are typically seen at around f/2.8 to f/8'

detection systems, means that you can be confident that your subject is tracked accurately in most situations.

Even on the Sony A7R IV, which doesn't have Sony's Breathing Compensation technology, Focus breathing is minimal.

The lens' minimum focusing distance is just 15cm with autofocus and slightly closer at 13cm when focusing manually, enabling you to get very near your subject for exaggerated perspectives and creative framing. This opens up the potential for dramatic close-ups that maintain context – a technique I enjoy a lot.

Image quality

The Sony FE 16mm F1.8 G delivers impressive sharpness across the frame at all but the smallest apertures. Centre sharpness is strong from f/1.8 and improves slightly on stopping down, with the best corner-to-corner results typically seen at around f/2.8 to f/8. There is some softening due to diffraction at f/16 and f/22, most visible in the corners, but this is unlikely to be a concern during typical usage. Those

seeking edge-to-edge performance should shoot at mid-range apertures to get consistently good results.

Uncorrected raw files show noticeable barrel distortion, but this is effectively corrected in-camera for JPEGs and by lens profiles in raw processing software. Vignetting is well controlled, with just a subtle darkening in the corners at f/1.8. It shouldn't pose an issue for most users.

Chromatic aberration is also managed well and despite hunting around high-contrast edges in my images, I couldn't find any fringing. The lens also handles flare well, especially with the supplied petal-shaped hood attached. Even when the sun is in the frame, or casting light across the front element, there's only the odd hot spot or mild ghosting.

Out-of-focus areas are rendered reasonably smoothly, however the small highlights can look a little harsh, with noticeable edge definition and occasional onion-ring patterns. This is most evident when bright points of light appear near the frame edges.

Verdict

THE SONY FE 16mm F1.8 G offers photographers and videographers a capable ultra-wideangle lens that delivers great performance in a compact form. Its handling is excellent, with intuitive manual focusing and useful external controls, while the weather-sealed design ensures durability for outdoor use. In addition, the autofocus is fast, quiet and accurate, and the image quality is very good overall, particularly in the f/2.8 to f/11 range.

The image sharpness, even wide open, is pleasing, and corner-to-corner consistency is impressive by f/2.8. The lens's ability to focus very close to subjects adds further versatility, allowing photographers to explore unusual perspectives. Video shooters will also appreciate the quiet, smooth focusing with minimal breathing, alongside the de-clickable aperture ring.

While the bokeh rendering is not as refined as that of some other lenses, this is a minor drawback in the context of an otherwise very well-rounded lens.

At around £850, the Sony FE 16mm F1.8 G is a compelling option for anyone in need of a fast, compact ultra-wide prime. It strikes a strong balance between performance, portability and price, and it's likely to appeal to a broad range of users including vloggers, landscape and cityscape photographers.

Data file

Price £850	Min focus 0.15m
Filter diameter 67mm	Length 75mm
Lens elements 15	Diameter 73.8mm
Groups 12	Weight 304g
Diaphragm blades 11	Lens mount Sony FE
Aperture f/1.8 - f/22	Included accessories Caps, hood



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Power

The 3200mAh lithium-ion battery should provide 750 full-power flashes. Spares will be available later this year for about £55.

Wireless control

The flash can be operated remotely using either an optional hotshoe controller, or Neewer's smartphone app.

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Various magnetic attachments are available, or alternatively, the CRB1 adapter allows use of Bowens-mount accessories.

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- neewer.com

Neewer Q200

Neewer steps into the tube-shaped flash arena with a well-featured, battery-powered Q200 that brings the studio outdoors. **Damien Demolder** slips one into his camera bag to see if it's as good as it looks

Most flash makers in the past 30 or so years have adopted quite conservative, and perhaps quite dull, designs for their portable and studio flash units. Flash guns don't need to be sexy, but it is nice to have a bit of fun even with practical tools that rarely appear in the pictures taken with them. We used to have great hammer head guns

like the Metz 45 series, hotshoe bulbs set into mini reflectors that looked like satellite dishes, and bare bulb units like the Sunpak 120j (if you remember them), as well as little poppy units designed for equally little cameras. There have been a few exceptions in recent years, but most hotshoe guns now look much the same. Godox has made an effort and has reaped the benefits, firstly

with its massively popular AD200 series and then with the groovy Lux Senior and Junior Retro flashes – which all mixed a bit of style with good practical purpose and performance.

Neewer has also been busy at the design desk creating flash units that bring new concepts to the category with its Q series, and this new Q200 is the first of what promises to be a collection

of tube-shaped units. It is too big to go on top of the camera but, at about the same size as a 70-200mm f/2.8 zoom lens, it is small enough to fit in your camera bag. Designed for the outside as well as the studio, this battery-powered head offers something a bit different alongside some enticing specifications.

Features

The Neewer Q200 is a 200Ws flash unit designed to be mounted on a stand or pole and used outdoors as well as indoors. In manual mode it offers 9 levels of power output, from full power to 1/256th. Owners of Canon, Fujifilm, Nikon and Sony cameras can benefit from TTL control via the optional Neewer QPRO wireless trigger – which will trigger and control the flash from any make of camera if you





All the controls are on the back, with a large clear status screen

➤ don't care about TTL control. I don't, and used the Nikon trigger on my Lumix cameras. The days of AA battery-powered flash units are numbered, and this model gives us a 3200mAh lithium-ion block that Neewer claims is good for 750 full power bursts. The battery is removable, and charges in 3 hours in the charging block that comes in the kit.

Neewer says the flash is balanced for 5600K, but we also have a built-in LED modelling light with 10W of power and the ability to shift its temperature from a warm-glow 2700K to a chilly blue 6500K. We can ask the flash to fire at the beginning or the end of

the exposure, and when we need shutter speeds shorter than the camera's standard sync speed, a high speed mode pops lots of bursts in quick succession to ensure the whole frame is covered at shutter speeds as short as 1/8000sec. The shortest flash duration is listed as 1/13,510sec, so it will be great for freezing motion.

Wireless control is achieved using the 2.4GHz network, and through Neewer's Q system the flash can be operated via the already mentioned QPRO hotshoe controller, or we can use the Neewer app to trigger the flash and to alter almost all of its settings. The network also allows

the Q200 to operate alongside other Neewer flash units, such as the Q4 that we reviewed in AP 4 March 2025. Six groups of flash units can be controlled from the QPRO controller or from one of Neewer's Q-system speedlight heads. I'm pleased to say that Neewer has made this unit compatible with all flash units via its optical slave cell – so any flash will trigger it, if not actually control it. There is also a 2.5mm sync port for cable triggering too, including rear-curtain triggering.

Like some other Neewer flash units the Q200 has a Mask feature built-in, so that when shooting with other units we can automatically create individual images for the subject and the background that can be either merged with more control after the event or used to create a mask for cut-outs. We also get timelapse mode, a delay of up to 30 seconds, power adjustments in 1/3rd or 1/10th stops, and a fan to keep it all cool.

In use

A key element of consideration is that the Neewer Q200 isn't immediately compatible with regular studio-style modifiers. The rounded barrel and end has no physical mount for softboxes and

dishes, so we need the Neewer CRB1 (£42) adapter to make Bowens accessories fit. You may have other similar adapters that are commonly designed for speedlight style flash units, but because this head is round and not rectangular you'll need the specific model made by Neewer. A range of accessories, including a dome diffuser, coloured gels, gobos and mini-barn doors, will attach magnetically to the front of the Q200. They are small so they will always produce a harder light, but it's clever kit.

As with the other flash units I've used from Neewer, the Q200 has a well-designed menu and is reasonably simple to use. The kit comes with a very nicely made light stand adapter that features a brolly hole, two ways to mount, and a locating pin beside the screw that connects with a dimple on the underside of the light. So once it's screwed into place, the Q200 won't rotate on the adapter if the screw gets a bit loose. The whole of the adapter head fits neatly into an indented area on the base too, so we are doubly protected from accidental rotations. No one is going to buy the flash on account of the quality and design of the stand bracket, of course, but if there



The flash and its accessories come in a neat carrying case

were awards for such things Neewer would be winning them.

Should the 'on' button be accidentally pressed in transit or when you don't want the light to be on, a two-stage lock system prevents it from coming on fully – and puts it back to sleep after a few seconds. To activate the light we press the 'on' button and then rotate the control wheel. This isn't an original feature, but it saves accidental battery drain and a hot LED light burning away inside the case.

All our control buttons and the display screen are positioned on the rear of the unit. Other than the on/off button and the flash test button there are four buttons and a control wheel to guide us through the menu and the functions of the light. The purpose of each of the buttons is pretty obvious, and scrolling through the menu shouldn't present too many problems. There are few things you'll need to refer to the manual for, but they may include how to adjust the colour and brightness of the modelling light, and discovering the buttons all offer additional controls after a long press. It isn't hard though.

The flash test button glows red when the unit is ready to go, and pulses when we need to be aware of something. An optional audio bleep indicates the flash is fully charged. The modelling light can be set either to be always on at a set power, to go off when the flash isn't recycled, or to produce output proportional to the power setting of the flash.



This street portrait was illuminated using the Neewer Q200



A removable Li-ion battery provides the power

Performance

If you aren't sure what to expect from a 200Ws flash unit, the Q200 will give you an aperture of f/11 1/3rd when the unit is 2m from the subject and the camera set to ISO 100. That's more than enough to operate on a sunny day and compete with, or overpower, the sun, and about the same as you'd get from a GN58m hot-shoe gun or the Godox AD200 Pro II. I tested the exposure multiple times and found only a minor variation of 1/10th stop between all the full power bursts I measured. The flash takes only a second and a half to be ready to go again, and at lower power settings there is practically no delay at all. At 1/4 power the flash will fire as quickly as you are able to press the shutter release on your camera, and below this we can enjoy multi-mode pulses – at a rate of up to 100 per second. From 1/16th power Neewer describes the output as

'continuous', which for all regular intents it is.

The built-in disc diffuser covers both flash tube and modelling light, so the spread of light from the two is reasonably consistent. This means the modelling light will give a decent idea of where the light will fall and how it will spread. It's also bright enough to shoot with on its own if conditions aren't too bright – even if just to fill shadows.

One of the more impressive elements of this kit is how quickly and easily it connects with the QPRO controller and with the smartphone app. Connection from off to ready takes about ten seconds, and there is no delay between the units when adjusting settings or triggering a burst of light. The Neewer app and the QPRO control unit are both excellent (just not at the same time, as they use the same frequency).

By default, the QPRO won't allow us to wind the output down to 1/256th – it will stop at 1/128th. But you can fix this through its setting menu, by changing the incremental power adjustments from the standard 1/3rd stop to 1/10th stop. Another concern was that in some cases the flash couldn't discharge the built-up power when turning the output down. Instead the first pop would be at the higher power setting.

I haven't tested Neewer's claims about battery life, but I have no reason to doubt that the battery will deliver 750 full-power bursts. I've used this flash a lot so far and haven't had to charge it yet.



Verdict

I'VE been through quite a lot of Neewer products in recent months, and all seem to have common characteristics. They perform very well, are very well featured and they cost less than one might expect, and usually much less than the competition.

This Neewer Q200 is an interesting product and its shape makes it stand out from the crowd, while at the same time blending in with the company's round-headed speedlight range. I can't find much reference to the qualities that make it especially an 'outdoor' light, other than its reliance on a battery instead of the wall, but I guess it also has a moisture-resistant body and won't take in the dust – though the fan vents top and bottom suggest there may be some weaknesses in its armour.

The lack of a native Bowens mount can be overcome with the CRB1 adapter and actually Neewer has a good range of brollies to go with the light, including some big ones with diffusing covers that effectively make them softboxes.

The Neewer Q200 works very well, and provides a good amount of power in a consistent and reliable manner. And it looks quite fun. It makes a great purchase, and a good entry into the growing Neewer off-camera flash system.



For and against

- ✚ Great power/price ratio
- ✚ Easy enough to use
- ✚ Lots of advanced options on offer
- ✚ Really good light stand adapter
- ✚ Excellent app
- ✖ Needs an adapter to take full-sized modifiers
- ✖ No mains or in-body charging means a spare battery will be needed for long shoots

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Sigma's 16-300mm superzoom is an excellent choice for travel
Sony A7R V, 52mm, 1/320sec at f/8, ISO 100



Sigma 16-300mm F3.5-6.7 DC OS



Wideangle, super-telephoto, close-ups... this lens can do it all. **Andy Westlake** puts it through its paces

The Sigma 16-300mm F3.5-6.7 DC OS is an optically stabilised 'superzoom' lens for APS-C mirrorless cameras. Its 18.75x zoom range is the broadest of any lens currently available, and equivalent to 24-450mm in full-frame terms. Its close-up capability is impressive too, giving half life-size magnification. This means it can tackle almost any

imaginable subject, including landscapes, sports, macro and wildlife photography.

At £599, the Sigma also looks remarkably affordable. It's in the same price bracket as both shorter-range APS-C superzooms from the camera manufacturers, and optically stabilised 70-300mm lenses. It's also similar in price to its closest competitor, the Tamron 18-300mm F/3.5-6.3 Di III-A VC VXD,

which costs £529 but can't deliver the same wideangle view.

Historically, enthusiast photographers have tended to shun lenses of this type, as they are inevitably a compromise compared to using two zooms that cover the same range. However, one of the biggest advantages of mirrorless systems is the ability to make ambitious lenses like this with much higher image quality than we ever saw

from their DSLR equivalents. So how does Sigma's superzoom measure up in real-world use?

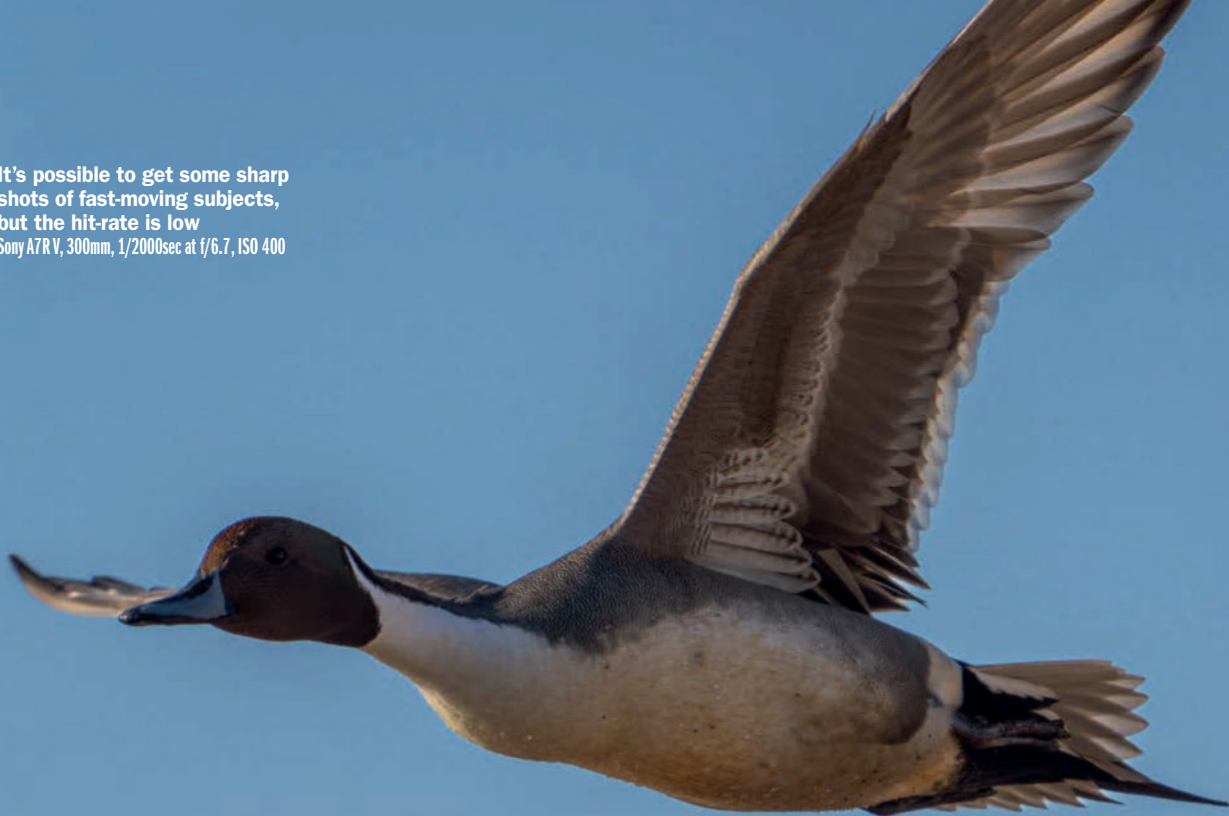
Features

Looking first at the optics, Sigma has employed 20 elements in 14 groups, including 4 aspherical elements, 4 made from super-low dispersion (SLD) glass, and 1 from 'F' low dispersion (FLD) glass. Together, these aim to deliver sharp images across the full zoom and focus range, while minimising colour fringing due to chromatic aberration.

Focusing is driven by



It's possible to get some sharp shots of fast-moving subjects, but the hit-rate is low
Sony A7R V, 300mm, 1/2000sec at f/6.7, ISO 400



▶ Sigma's High-response Linear Actuator (HLA) motor, which promises fast and accurate autofocus. The minimum focus distance ranges from 17cm at wideangle to 105cm at telephoto, with the maximum magnification of 0.5x delivered at the 70mm setting. Focus breathing is suppressed optically.

Built-in optical stabilisation is rated to deliver 6 stops of shake reduction at the wide end and 4.5 stops at telephoto. The barrel

boasts dust- and splash-resistant construction, and the front element features a water- and oil-repellent coating to help to keep it clean of fingerprints and raindrops.

Sigma has employed an aperture diaphragm with 9 curved blades, with the aim of delivering attractively blurred out-of-focus backgrounds. Filter users are catered for via a 67mm thread, and a petal-shaped hood comes in the box.

Build and handling

Size-wise, the 16-300mm is undeniably large for an everyday standard zoom, although it's still perfectly sensible given its long range. At 73.8mm in diameter, 121.4mm long, and 615g, it's similar to both the Tamron 18-300mm f/3.5-6.3 and 70-300mm telephoto zooms. It is, however, rather longer and heavier than DSLR superzooms typically used to be.

Design-wise, the lens has a distinctive look, with three cylindrical sections that increase in diameter as you move away from the camera. Sigma has used its Thermally Stable Composite (TSC) plastic for the outer barrel, which helps to keep the weight down. Overall, the lens feels nicely made and robust.

A broad zoom ring is placed at the front and requires only a quarter-turn to travel through its entire range. The lens extends by about 8.8cm in the process, but impressively, there's barely any wobble or play in the front section at full zoom. Sigma has also struck a good balance between making the zoom sufficiently firm that the lens won't extend under

its own weight, and keeping it smooth enough to enable accurate composition. A zoom lock switch can fix the lens to its shortest length for transport.

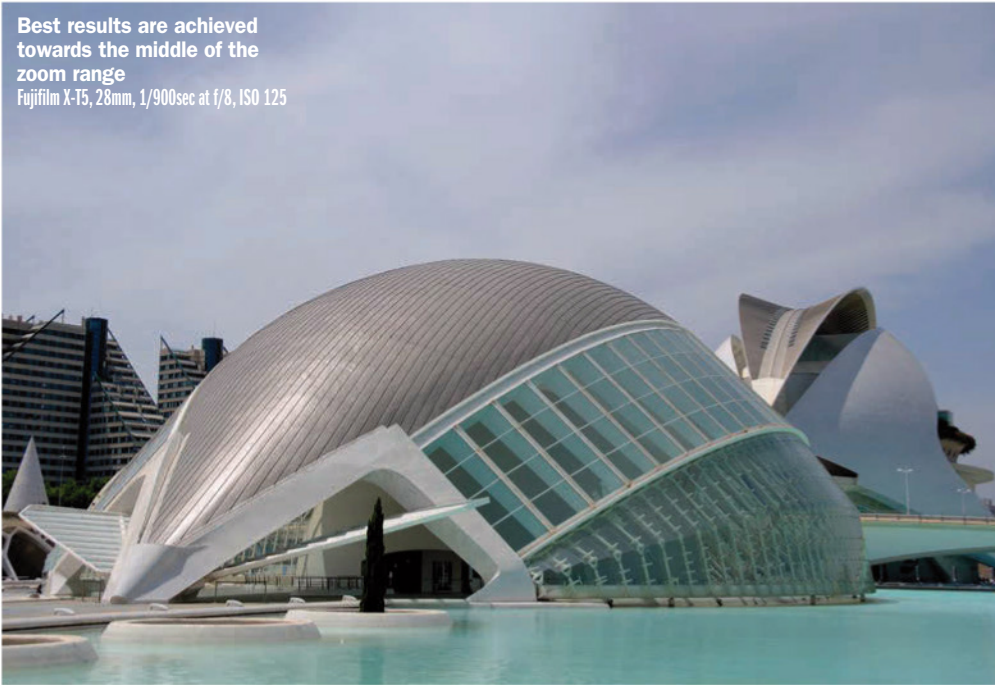
The manual focus ring is on the mid-sized section closer to the camera, and rotates smoothly with no end stops. Unlike many telephoto zooms, though, you won't find any switches for focus mode or optical stabilisation. Instead, you have to set these from the camera. Fujifilm users should note that there's no aperture ring, so you control this using a dial on the camera.

Unusually, I was able to test both Sony and Fujifilm versions of the lens, on three different cameras: the Sony Alpha A7R V (in 26MP APS-C crop mode), the Fujifilm X-T5, and the smaller, rangefinder-style Fujifilm X-E5. Unsurprisingly, I found it handles best on the SLR-shaped cameras with larger handgrips. But I was also pleasantly surprised by how well it worked on the X-E5 – here you essentially just hold the combination by the lens itself. I didn't spot any significant performance difference between the E and X-mount versions.



The lens is capable of delivering nice close-ups
Fujifilm X-T5, 300mm, 1/450sec at f/6.7, ISO 320

Best results are achieved towards the middle of the zoom range
Fujifilm X-T5, 28mm, 1/900sec at f/8, ISO 125



Autofocus

The first compromise you'll discover when using the 16-300mm lies with autofocus. In most situations, it's absolutely fine; indeed with static or slowly moving subjects, it's fast, silent and accurate. However, it's no match for most telephoto zooms for tracking moving subjects.

That's not to say you can't shoot anything that moves, though. I found that given a little time to pick up the subject, the lens could usually achieve accurate focus for the first few frames. It could also keep up quite well with relatively slow and predictable objects. But what it couldn't do was maintain focus on rapidly oncoming subjects, such as birds in flight. Instead, I got a lot of out-of-focus shots, with the occasional, essentially lucky, in-focus one in between.

If you need to use manual focus, it works very well. Turning the focus ring will engage the camera's usual focusing aids. I found the action to be nice and responsive too, making it easy to achieve sharp results.

Performance

How you take to the images created by the Sigma 16-300mm f/3.5-6.7 will depend to a great deal on how you normally assess your files. If you're the

kind of person who judges lenses based on MTF test-chart results or brick wall shots, and who wants pin-sharp corners on a 40MP sensor, then it won't be for you. But if instead you prefer to look at your images as a whole, perhaps after a little cropping, chances are you'll be quite happy.

It's clear, though, that technically, you don't get quite as good results as you would from using a pair of zooms to cover the same range. Most obviously, images look a little soft towards the telephoto end, especially wide open and beyond 200mm, although they improve on stopping down. Things aren't helped here by the fact that you'll often be juggling using marginal shutter speeds against boosting the ISO, even in good lighting conditions.

Corner detail can look also somewhat soft at shorter focal lengths, and sometimes I also saw residual colour fringing from uncorrected chromatic aberration. However, thanks to the use of software distortion correction, straight lines along the edges of the frame should be rendered correctly. Vignetting will normally be suppressed by the camera body.

But here's the thing. While I could pick out some flaws when

examining files close-up, they weren't necessarily so evident when viewing images full-screen on my 24in monitor (which is roughly equivalent to a 12x18in/A3+ print). Instead, my images generally looked clean and nicely detailed. Often, other factors such as heat haze and atmospheric distortion will limit image quality more than the optics, especially at telephoto.

I was impressed by how well the lens performed for close-up shooting. At 70mm, you can photograph a subject as small as 47x31mm. However, this does require the front of the lens to be very close to the subject, which risks getting in your own light and disturbing subjects such as insects. Often, it'll make sense to zoom a bit longer and take a hit on magnification, in return for a longer working distance.

I also found that the optical stabilisation was less effective at 'locking down' a composition at long focal lengths, and visibly 'jumpy' in comparison to my Fujifilm 70-300mm. However, this didn't necessarily correspond to a significant decrease in stabilisation, with both lenses capable of giving a good proportion of acceptably sharp images down to about 1/30sec at 300mm.



Verdict

LENSES like this tend to polarise opinion among photographers, with some embracing their remarkable versatility, while others bemoan their perceived image-quality failings. Personally, I take a pragmatic view.

Sometimes, the ability to cover a massive focal-length range without changing lenses can be invaluable – most obviously, when travelling with friends or family.

What's really struck me about the Sigma 16-300mm is how much better it is than similar lenses from a decade ago. Not only does it cover a vast zoom range, it's also great for close-ups; it really can try its hand at pretty much anything. Images look clean and detailed, and the autofocus is silent and snappy. The price is very reasonable, too.

Of course, with its small maximum aperture, this lens does have its limitations. It's not going to deliver much background blur when shooting portraits, and it won't be the best choice for low light. If these things matter to you, it would make sense to add a fast prime or two.

It is also still the case that you'll get better results if you're prepared to carry two lenses covering the same range. So if you're already happily doing that, I'd stick with what you've got. But if you're an APS-C user looking for the most versatile all-in-one lens available, go out and buy the Sigma 16-300mm F3.5-6.7 DC OS right now.

Data file

Filter size 67	Length 121.4mm
Lens elements 20	Diameter 73.8mm
Groups 14	Weight 615g
Diaphragm blades 9 (rounded)	Lens mounts Canon RF, Sony E, Fujifilm X, L-mount
Minimum aperture f/22-45	Included accessories Hood, caps
Minimum focus 17-105cm	



Newell Rangha Max RGB-W LED light

Andy Westlake evaluates a relatively large and bright on-camera LED light

£120 • newell.pro

LED panels provide a handy means of adding extra light for such things as video shooting or still-life photography. Most of those designed to be used on-camera are pretty small, which naturally limits their output. In contrast, the Newell Rangha Max is a rather larger unit that packs more punch, but is still manageable when perched on top of a camera.

With an active lighting area of 18x10cm, this device employs 90 cool-white LEDs, 90 warm-white LEDs, and 96 full-colour LEDs. A frosted cover diffuses the output a little. But it's not like a softbox, so you'll see stepped edges to shadows and a grid of point light sources in reflections.

As usual, there are three lighting modes. Correlated colour temperature (CCT) uses the white LEDs to cover an unusually wide range from 2500K to 9900K. Hue/Saturation/Intensity (HSI) employs the RGB beads to reproduce a wide range of colours across the entire spectrum. Effects mode also uses the colour LEDs, to simulate such things as flickering flames or emergency vehicles.

Build quality feels great, with a metal shell that helps to dissipate heat while the light is running. Controls are straightforward, with a sliding on/off switch, a button to cycle through the modes, and a clickable rocker for changing the settings. Best of all, there's a wheel for adjusting the brightness, which is quicker and easier than using buttons.

With its hefty 10,000mAh battery, the light promises 3 hours output from a charge. Two mounts are supplied, with one being a small ball head and the other a fixed-angle mount. The latter looks neat, but I found its narrow-diameter screw rings difficult to tighten up firmly. I'd probably use a more robust tilting mount instead.

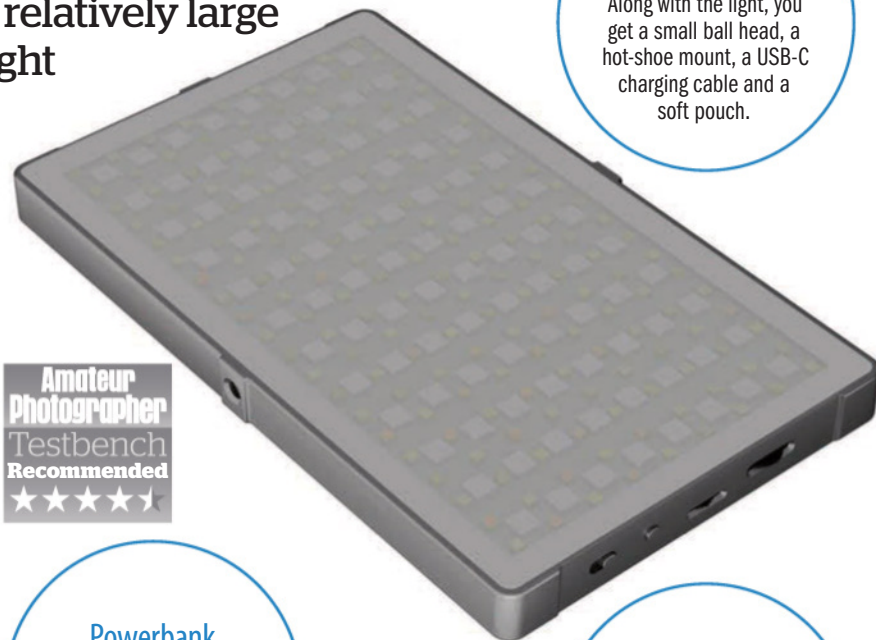
In terms of output, I found the Rangha Max to be about twice as bright as typical on-camera panels. At 5500K and a distance of 1m, it gives about 1/30sec at f/2.8 and ISO 100. That makes it handy for shooting indoors, or outside in low light. In my tests, it also matched its advertised colour temperature across the entire range.

Verdict

The Newell Rangha Max is a useful light that's brighter than your usual on-camera LED panel, yet still reasonably portable. It's also very versatile due to its broad colour range and some nice effects. The powerbank feature is the icing on the cake.

Kit contents

Along with the light, you get a small ball head, a hot-shoe mount, a USB-C charging cable and a soft pouch.



Powerbank

You can use the internal 10,000mAh battery to top up other devices via the USB-A output port.

Mounts

There are 1/4in threads on three sides of the panel for fixing it onto your camera or a stand.

Display

A small but clear OLED screen displays the lighting mode, brightness, and battery level.



At a glance

- RGBW LED light panel
- CCT, HSI, and Effects modes
- 2500-9900K colour temp
- 1200 lumens at 5600K
- 10,000mAh powerbank
- 200x121x13.7mm, 508g

LIGHTING EFFECTS

Newell has included 21 lighting effects for video. Along with some dramatic but unsubtle flashing and strobing options, there are modes that cycle continuously through the different colours. You even get 'Club' and 'Romantic' options, although the latter turns out just to mean 'purple'. The flame and candle effects are genuinely nice, at least.



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Tony Kemplen on the ...

Olympus 35RC

A classic 35mm compact rangefinder camera from the 1970s

A reader recently asked if I'd ever written about the Olympus 35RC, and as I don't usually get requests, I'm happy to oblige.

For decades Olympus has been a household name for photographers, both amateur and professional. The firm has a reputation for producing cameras that are noticeably smaller than the prevailing norm for a given camera type. The innovative OM1 SLR is a good example, coming in at around 80% of the weight of competitors such as the Pentax Spotmatic.

Probably the best known, and certainly the commonest in terms of numbers made, is the Olympus Trip 35. Over five million were sold, and the product was famously endorsed by David Bailey in a series of TV and print advertisements.

While the Trip is a fully automatic point-and-shoot using scale focusing, the 35RC ups the game with the introduction of a coupled rangefinder and a more sophisticated exposure system. Crucially, for someone who plans to use a camera with 60-year-old electronics, it works in full manual mode even without a battery. It's a sad fact that



While similar in size to the Trip 35, the 35RC is a much better camera



Its small size makes the Olympus 35RC ideal for travel and days out

electronics fail eventually, usually without warning – and with most examples, like my beloved Olympus XA4, that means curtains for the camera.

Whereas the Trip 35 decides both the aperture and the shutter speed, the 35RC uses a shutter priority auto exposure. Once loaded with film, the ISO for the meter can be set from 25 to 800, which is higher than what most cameras from this era offered. When you've set the shutter speed, which ranges from 1/15th to 1/500th, the electronics select an appropriate aperture. Both shutter speed and aperture are displayed in the viewfinder, so you can make sure that the combination suits your subject and make any changes necessary. In automatic mode the shutter locks, and a red flag pops up, if there is insufficient light.

A central rangefinder patch in the viewfinder is easily visible, and focus is achieved in the conventional way by moving the focusing ring until the images line

up. There are marks in the viewfinder for parallax correction at closer ranges, but unlike in some more sophisticated cameras, these marks do not move as the distance is adjusted.

With a focal length of 42mm, the 5-element f/2.8 lens is a tad wider than the then-conventional 50mm standard lens. There is a self-timer, which is a simple clockwork mechanism set using a lever beside the lens. From personal experience, I'd advise against using this unless you really need to, as I've found that sometimes long-dormant self-timers can stop moving before they reach the point of firing the shutter. This is not always a simple problem to remedy, and I've got at least one camera which has become unusable due to a seized-up self-timer.

Just like the more common Trip 35, the 35RC makes an ideal travel camera. I took it on a trip to Hull, where this new footbridge over the river made a colourful abstract image.

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LETTER OF THE WEEK

Minolta A1 is a star too

Your *Digital Stars* included some memorable cameras, and I agree that the Panasonic Lumix G1 was a game-changer. I still have mine and it still works, though it's somewhat limited by modern standards. But, when compared with its DSLR contemporaries it was clear that mirrorless was the way forward.

But surely the Minolta A1 bridge camera, with its sensor-based image stabilisation and effective 28-200mm lens, deserves to be on your Digital Stars list? Sadly, when Minolta joined with Konica the new company lost its way. But when Sony snapped up the tech, just look at what they have built.

One part of the digital story that you haven't mentioned is the



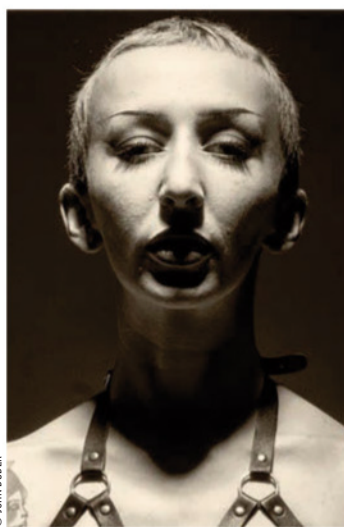
Another star: the Minolta A1

incredible advances in post-processing software. In Lightroom 4 the raw files from the G1 were filled with noise and very grainy. Put the same raw into today's ON1 NoNoise, and it becomes noise-free and incredibly detailed.

David Price

Win! SAMSUNG

A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit www.samsung.com/uk/memory-storage-devices/



John Duder's portrait of Katy B

In defence of extra pixels

I agree with Dan Mold in his preference for larger formats for better control of depth of field (*Viewpoint*, 1 July), but I feel we may disagree about the high megapixel issue.

As he's a journalist I suspect that he values high frame rate and weather-proofing above

light weight and finesse. That's fine, but for people photography, often in a studio, I am happy with a camera that can keep pace with my elderly Prolinca flash units!

And I'll say a word for a few extra pixels so that it's possible to crop an image and still have quality to spare for an A3 print. See my portrait of Katy B (left), taken with a Sony A7R IV and Samyang 75mm lens. Despite being cropped from roughly a quarter of the full frame it's still fairly sharp. This is an extreme example but

it's nice to know that I can go there, if needed.

John Duder

Short-changed

I am feeling increasingly short-changed by some of AP's lens reviews. When buying a lens the key consideration is (must be?) how sharp is it. In the Sony 50-150mm test (AP 24 June) the writer covered this in barely a dozen words, to the effect that he was 'blown away by the razor sharpness'.

That may be so, but it would be nice to see how that manifests itself – it did not come across in the pictures provided. At the least, some highly enlarged portions of an image would be informative. I remember the tests from the 1960s and '70s with the well-loved enlargements of the boat on the Thames.

Can I suggest that in future the AP takes such a view, with substantial enlargement, with intent to repeat similar views in all tests?

Des Hill

Andy Westlake, Technical Editor, replies: While the idea of a standard outdoor test scene sounds good in principle, unfortunately it's unrealistic in practice. AP's reviewers live all over the country, including London, Cardiff, and Sheffield, so simply can't all get to the same place to take the same shot. Equally, no single scene is suitable for both a 16mm ultra-wideangle and an 800mm telephoto, both of which we've tested recently. That's before you take into account getting even vaguely consistent lighting and atmospheric conditions from one day to another. Many readers have an affection for those boat tests but in reality they told the viewer very little.

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICROSDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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THIS WEEK WE ASKED...

Summer is here! What are you looking forward to photographing?

Steve D @PhotogSmd
Lake District next week, Windermere, Ambleside and Keswick.

Hugh Maxwell Photography
It has to be the beautiful wildflowers that have appeared in the countryside bringing colour to rural scenes.

Mark Cann
Butterflies and other winged insects; the meadows are alive this time of year.

Alan Arnold
Bees in the garden.

Lycia Moore
Critters around our pond.

Gill Prince
Landscapes, sunrises, sunsets, architecture, travel.

Natalie Wright @natsrambles
More dramatic stormy skies!

Caroline Webb
Bears and wolverines in Finland.

Ferry Widjaja
Folk festivals.

Oddy Barber
Anything wildlife and nature, love it all.

Jamie Bell
Wildflowers and pollinators.

Matthew James Baker @cheryllove727
I'm off to the Royal International Air Tattoo in July. So, aviation photography.

LynDavid Hazleton
Airshows.

DAL - Photography.
Fast-moving swallows over water.

David Schmid @dschmidphoto
Summer sunsets are my favorite.

Paul Clark
The coast of Cornwall.

Matt Jerrams
Margate!

Andy McDonald
Everyday architecture – we have uni open days planned so plenty of opportunities.

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See page 3 for how to contact us

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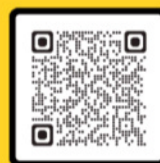


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It's good to share

Our favourite photos posted by readers on our social media channels this week

AP Picture of the Week



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Backseat Drivers by Dominic Proctor

Sony A6700, Sony FE 200-600mm F5.6-6.3 G, at 600mm, 1/800sec at f/8, ISO 1250

'Last year, photos of great crested grebe chicks inspired me to photograph them firsthand. Luckily for me, a reservoir less than a mile from home hosts several mating pairs. I just love those little "humbugs" and their heartwarming habit of riding on their parents' backs!'

Instagram: [@inthewild_photography](https://www.instagram.com/inthewild_photography)







**It's good
to share**

Resident of Pen-y-Fan by Rob Sankey

Sony A7 IV, 28-70mm f/2

'This shot was taken during my second trip up Pen-y-Fan, the first with reasonable weather and amazing views. We'd taken our 13-week-old up with us, and had stopped for a break when the lamb appeared and was very interested in our dog. It was too photogenic not to get a snap!'

Social: @shropshirewandering



We also
liked...



The City in the Mountains by Miguel Mollasgol

Minolta XD7, Kodak Gold
200

'The Valley of Colors, which is located in Baguio City, sits at approximately 1,500 metres above sea level. Across the region, houses crawl up the side of mountains, often covered by clouds. Given the high elevation, it's much colder compared to other parts of the country, earning its name as the Summer Capital of the Philippines.'

Instagram: @migolta

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Canon AF Lenses

10-18mm F4.5-5.6 EFS IS STM	E++	£119	24mm F3.5 II TS-E	E+	£849	100-400mm F4.5-5.6 L IS USM	E+	£589
10-20mm F4.5-6.3 EX DC HSM - Sigma	E++	£79	28-300mm F3.5-5.6 L IS USM	E++	£749	100-400mm F4.5-5.6 L IS USM	E++	£679
10-24mm F3.5-4.5 Di II LD Asph. - Tamron	E+	£79	28-300mm F3.5-5.6 L IS USM	E+	£689	100mm F2.8 L Macro IS USM	E++	£449
11-16mm F2.8 ATX Pro DX - Tokina	E++	£179	30mm F1.4 EX DC HSM - Sigma	E++	£159	100mm F2.8 USM Macro	E++	£199
11-24mm F4 L USM	E++	£199	30mm F1.4 EX DC HSM A - Sigma	E+	£199	100mm F3.5 AF Macro - Cosina	E+	£59
12-24mm F4 ATX PRO SD - Tokina	Mint	£139	35mm F1.4 L USM II	E++	£799	105mm F2.8 Macro EX DG OS	E+	£199
14mm F2.8 L USM II	E++	£479	35mm F1.4 Milvus ZE - Zeiss	E++	£849	135mm F2 L USM	15D	£249
15mm F2.4 Firefly - Canon EOS	E++	£349	35mm F2.8 Macro IS STM EF-S	Mint	£239	150-600mm F5-6.3 DG OS HSM C	E++	£689
16-35mm F2.8 L USM	E++	£249	40mm F2.8 STM	E++	£139	150mm F2.8 Apo DG HSM - Sigma	E++	£299
16-35mm F4 L IS USM	E+	£329	50-100mm F1.8 DC HSM A - Sigma	E++	£529	180mm F3.5 Apo DG Macro - Sigma	E+	£259
16-35mm F4 L IS USM	E++	£379	50mm F1.2 L USM	E+	£549	180mm F3.5 L Macro USM	E++	£499
17-40mm F4 L USM	E+	£179	50mm F1.4 EX DG HSM - Sigma	E+	£169	200-400mm F5.6 LD - Tamron	E++	£199
17-40mm F4 L USM	E++	£219	50mm F2.8 EX DG Macro - Sigma	E+	£119	200mm F2.8 L IS USM	E++	£2299
17-55mm F2.8 EF-S IS USM	E+	£249	55-250mm F4-5.6 IS STM	E+	£159	200mm F2.8 L USM II	E++	£399
17mm F4.0 L TSE	E++	£1249	65mm F2.8 1.5x Macro MP-E	E++	£489	400mm F2.8 L IS USM	E+	£2899
18-135mm F3.5-5.6 IS USM	Exc	£119	70-200mm F2.8 L USM	E+	£429	300mm F2.8 L IS USM	E++	£1599
18-200mm F3.5-6.3 DC C.O.S. - Sigma	E+	£179	70-200mm F4 L USM	E++	£289	300mm F2.8 L IS USM II	E+	£2649
18-55mm F3.5-5.6 EFS II	E+	£19	70-300mm F4.5-6.3 IS USM	E+	£159	300mm F2.8 L USM	E+	£1099
18-55mm F3.5-5.6 IS STM	E++	£59	70-300mm F4.5-6.3 DO IS USM	E+	£279	300mm F4 L IS USM	E+	£379
24-105mm F4 L IS USM II	E++	£679	75-300mm F4.5-6.3 IS USM	E+	£149	500mm F4 L IS USM	E++	£1499
24-70mm F2.8 EX DG - Sigma	E+	£349	85mm F1.2 L USM	E+	£449	500mm F4 L IS USM	E++	£1789
24-70mm F2.8 L USM	E+	£399	85mm F1.2 L USM II	E++	£599	500mm F4.5 APO EX HSM - Sigma	E+	£599
24-70mm F2.8 L USM II	E+	£699	90mm F2.8 SP Di Macro - Tamron	E++	£149			
24mm F1.4 L USM	E+	£399	90mm F3.5 SL Apo Lanthar	E++	£449			
24mm F2.8 IS USM	E++	£279	90mm F2.8 TS-E	E+	£399			
24mm F2.8 STM EF-S	E++	£95	100-300mm F4 Apo DG - Sigma	E++	£319			
			100-400mm F4.5-5.6 L IS II USM	E+	£1149			

Canon Mirrorless RF

70-200mm F2.8 RF L IS USM	E++	£2079
RF 70-200mm F4 L IS USM	Mint	£1149
RF 85mm F1.2 L USM	Mint	£2149

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1



**Nathan Walker,
Nottingham, UK**

About Nathan

Nathan is a relaxed wedding photographer.

@nathanwalkerphotography

How did you get into photography?

I got into photography during a road trip in America with my wife in 2014. We were expecting our first child, and I wanted to try to take some decent pictures to help make the most of the trip, thinking it would be a long time before we would get the opportunity to have a holiday like that again. We now have four children, so the prospect of doing another road trip any time soon is out of the question.

What do you love about photography?

I love the creative freedom photography brings. I get to create images simply by observing what's in front of me. I might start a photo with the idea of using light that interests me, or colours, patterns and shapes, and then I'll seek to combine those with a 'moment', a human element. I don't stage or direct anything when I'm photographing – I enjoy patiently allowing a frame to come together.

Favourite subjects

My favourite subjects are children. Compared to photographing adults, there is much more candour to a photograph of a child because they don't tend to change their behaviour after noticing a camera.

Child Bites Mother's Dress

1 I saw a child biting his mother's dress from across the courtyard and I found it to be very humorous. I anticipated that he would do it again because children often repeat their actions. I quickly got into position to capture the moment. Sony A9, 35mm, 1/800sec at f/2.2, ISO 100

How and where do you find inspiration?

I tend not to find inspiration from other photographers. I find my inspiration by observing what's around me and paying attention to light, colours, shapes and how people interact with each other, and then I experiment with my compositions to see how I can bring various elements together in the frame.

What was your first camera?

Nikon D300.

Current kit

Sony Alpha A9 III.

Favourite lens

Sony 35mm F1.4.



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Submit your images

See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.



Child Hits Man with an Inflatable Guitar

2 The ice cream man at this wedding had a good rapport with the children; as a way to say goodbye, one of the children started hitting him with an inflatable guitar. I got in close and chose a frame where the man's face was obscured for anonymity.

Sony A9, 35mm, 1/640sec at f/2.8, ISO 100

Upsidedown Girl

3 A guest was playing with one of the younger guests, and he picked her up – while holding her upside down he reached for a glass of wine while his friend burst out laughing. I cropped the girl's head out in the edit to make the frame tighter.

Sony A9 III, 35mm, 1/500sec at f/4.5, ISO 100

Favourite accessory
Holdfast wrist strap.

Dream purchase

I don't have one, the Sony A9 III gives me everything I need!

What software do you use for editing?

Lightroom.

Favourite photographers

Luis Holden, Liam Shaw, Valter Antunes, Lyndsey Goddard, Dan Morris.

Favourite photography books

Is This Something by Yorkplace Studios. It is all about the art of documentary wedding photography.

Favourite tips

Practise shooting something every day and attend a photography workshop.

About your pictures

The unifying theme in my portfolio is 'children at weddings'. I gravitate towards taking photographs of children at weddings because they often interact in spontaneous and humorous ways, making for unique photo opportunities.



Bride's Daughter Interrupts Speeches

6 During the speeches, the bride's daughter was running loose. I anticipated that she would dash in front of the top table. So, I got in a position to capture this photo because I knew that this doesn't typically happen at weddings.

Sony A9, 35mm, 1/250sec at f/2.8, ISO 2000



I Need a Drink

5 I was photographing the child rolling on the floor, and I used the table and chair in the foreground to frame the action. While I was shooting, a guest reached for his glass of wine, creating a humorous juxtaposition.

Sony A9, 35mm, 1/250sec at f/9, ISO 2000

Chess

4 I'm always looking for quiet moments. During the wedding breakfast, I noticed how this boy appeared like a scattered chess piece – lying on the lawn wearing matching colours to the chess set. I waited for the boy's screen to cover his eyes to anonymise him.

Sony A9 III, 35mm, 1/350sec at f/8, ISO 250

Child Spun in the Background

7 I saw this moment while waiting for groups to assemble for family formals. I liked how the guests framing the action were unaware of what was happening around them. I cropped in to eliminate distractions on the right of the frame.

Sony A9 III, 35mm, 1/1000sec at f/6.7, ISO 250



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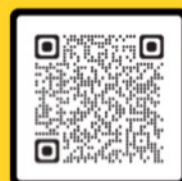
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Buying Guide

111
cameras
listed &
rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera

manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras				Sensor size	Resolution (MP)	Lens mount	Max ISO	Video	Mic input	AF points	Burst mode (FPS)	Viewfinder	Built-in Wi-Fi	Flash	Screen size (in)	Articulated LCD	Touchscreen	Battery life (shots)	Width (mm)	Height (mm)	Depth (mm)	Weight (g)
Name & Model	RRP	Score	Summary							Shooting					Screen				Dimensions			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	-	1053	40	-	-	-	3.2	-	-	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	-	4779	5	-	-	-	3	-	-	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	-	4779	30	-	-	-	3.2	-	-	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	-	5940	12	-	-	-	3.2	-	-	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	-	1053	30	-	-	-	3.2	-	-	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	-	4897	12	-	-	-	3	-	-	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	-	651	15	-	-	-	3	-	-	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	-	4897	6	-	-	-	3	-	-	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	-	651	15	-	-	-	3	-	-	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	-	651	12	-	-	-	3	-	-	310	116.3	85.5	68.8	375
Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	-	651	12	-	-	-	3	-	-	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	-	143	6.5	-	-	-	3			340	116.3	85.5	68.8	356
NEW Fujifilm X-E5	£1299		Attractive flat-bodied rangefinder-style model designed for enthusiasts	APS-C	40.2	Fujifilm X	51,200	6240	-	425	8	-	-	-	3	-	-	400	124.9	72.9	39.1	445
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	-	425	15	-	-	-	3	-	-	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	-	425	40	-	-	-	3	-	-	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	-	425	20	-	-	-	3	-	-	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	-	425	20	-	-	-	3	-	-	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	-	425	8	-	-	-	3	-	-	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	-	425	9	-	-	-	3	-	-	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	-	425	15	-	-	-	3	-	-	580	129.5	91	63.8	557
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	-	315	15	-	-	-	3.2	-	-	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	-	779	30	-	-	-	3.2	-	-	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	-	273	4.5	-	-	-	3.2	-	-	470	134	100.5	69.5	675
Nikon Z5II	£1599	5★	Impressively highly specified entry-level model at a very attractive price	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2024	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	-	273	20	-	-	-	3.2	-	-	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	-	493	10	-	-	-	3.2	-	-	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	-	493	20	-	-	-	3.2	-	-	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	-	493	20	-	-	-	3.2	-	-	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3	-	-	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3.2	-	-	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	-	209	15	-	-	-	3.2	-	-	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3	-	-	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840	-	121	15	-	-	-	3	-	-	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	-	1053	120	-	-	-	3	-	-	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	-	1053	120	-	-	-	3	-	-	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	-	121	10	-	-	-	3	-	-	310	125.3	85.2	49.7	414
NEW OM System OM-5 Mark II	£1099	4.5★	Updated OM-5 gains USB-C charging port and some minor refinements	4/3	20.4	Mic4/3	25,600	4096	-	121	10	-	-	-	3	-	-	310	125.3	85.2	52.0	418

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (in)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (mm)	HEIGHT (mm)	DEPTH (mm)	WEIGHT (g)
NAME & MODEL	RRP	SCORE	SUMMARY												SHOOTING	SCREEN						DIMENSIONS
Panasonic Lumix G9	£1499	4.5 ★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	•	225	9	•	•	•	3	•	•	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5 ★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	•	779	14	•	•	•	3	•	•	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4 ★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	•	49	9	•	•	•	3	•	•	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4 ★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	•	49	10	•	•	•	3	•	•	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5 ★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	•	225	12	•	•	•	3	•	•	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5 ★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	•	14	•	•	•	•	3	•	•	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5 ★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	•	15	•	•	•	•	3	•	•	330	138.4	100.3	99.6	805
Panasonic Lumix S1II	£2899		Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	•	70	•	•	•	•	3	•	•	360	134.3	102.3	91.8	800
Panasonic Lumix S1IIE	£2299	4.5 ★	'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	•	30	•	•	•	•	3	•	•	380	134.3	102.3	91.8	795
Panasonic Lumix S1R II	£2999	5 ★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	•	40	•	•	•	•	3	•	•	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	•	225	7	•	•	•	3	•	•	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5 ★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	•	779	9	•	•	•	3	•	•	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5 ★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	•	779	9	•	•	•	3	•	•	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	•	779	30	•	•	•	3	•	•	470	126	70.8	46.7	486
Sigma BF	£1969	4 ★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016		8					3.2	•		260	130.1	72.8	36.8	446
Sigma fp	£1999	4 ★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	•	49	18				3.2	•		280	112.6	69.9	45.3	422
Sigma fp L	£1999	4 ★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	•	49	10				3.2	•		240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•	•	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4 ★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	•	425	11	•	•	•	3	•	•	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4 ★	In-body stabilisation and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	•	425	11	•	•	•	3	•	•	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5 ★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	•	759	11	•	•	•	3	•	•	570	122	69	75.1	493
Sony Alpha 1	£6500	5 ★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	•	759	30	•	•	•	3	•	•	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5 ★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	•	759	30	•	•	•	3.2	•	•	520	136.1	96.9	82.9	743
Sony Alpha 7 II	£1498	5 ★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	•	117	5	•	•	•	3	•		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5 ★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	•	693	10	•	•	•	3	•	•	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5 ★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	•	759	10	•	•	•	3	•	•	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5 ★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	•	693	10	•	•	•	3	•	•	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4 ★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	•	759	10	•	•	•	3	•	•	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4 ★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	•	693	8	•	•	•	3	•	•	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5 ★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	•	567	10	•	•	•	3	•	•	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5 ★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	•	693	10	•	•	•	3.2	•	•	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5 ★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	•	759	10	•	•	•	3	•	•	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	•	693	20	•	•	•	3	•	•	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5 ★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	•	759	120	•	•	•	3.2	•	•	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4 ★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	•	759	10				3	•	•	570	121	71.9	54.3	483
Sony ZV-E10	£680	4 ★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	•	425	11				3	•	•	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4 ★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	•	759					3	•	•	610	114.5	67.5	54.2	377

DSLR cameras				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (in)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (mm)	HEIGHT (mm)	DEPTH (mm)	WEIGHT (g)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING				SCREEN				DIMENSIONS				
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	•	9	5	95	•	•	3	•	•	1070	122.4	92.6	69.8	449
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	•	61	7.7	100	•		3.2	•	•	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	•	191	16	100	•		3.2	•	•	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	•	51	7	100	•		3.2	•	•	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	•	153	7	100	•		3.2	•	•	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	•	105	14	100	•		3.2	•	•	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	•	•	3	•		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	•	101	12	100	•		3.2	•	•	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	•	101	12	100	•		3.2	•	•	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	•	33	4.4	100	•		3.2	•		670	136.5	110	85.5	1010

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

Compact cameras				sensor size	resolution (mp)	lens range (mm equiv)	max iso	video	mic input	shooting				screen				dimensions			
name & model	rrp	score	summary														width (mm)	height (mm)	depth (mm)	weight (g)	
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	•	30	•	•	3in	•	•	265	105.5	60.9	41.4	304	
Canon V1	£959	4★	Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	•	15	•	•	3in	•	•	400	118.3	68.0	52.5	426	
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	•	na	•	•	2in	•	•	290	63.8	90.0	34.3	211	
Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	•	6	•	•	3.2in	•	•	820	133.5	90.4	76.5	735	
 Fujifilm X half	£699	4★	Small JPEG-only camera that recreates experience of shooting half-frame film	1in	17.7	32	12,800	2160		na	•	•	•	2.4in	•	880	105.8	64.3	45.8	240	
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	•	20	•	•	•	3in	•	•	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,000	3840		11	•	•	•	3in	•	TBC	130	69	34	397	
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	•	•	•	3in	•	350	130	80	91.9	734	
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	•	•	•	3in	•	350	130	80.3	92.6	743	
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	•	•	•	3in	•	350	130	80.3	97.6	772	
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	•	12	•	•	•	3in	•	440	136.2	97.2	131.5	810	
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	•	12	•	•	•	3in	•	350	137.6	101.9	134.7	966	
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4	•	•	•	3in	•	200	109.4	61.9	33.2	257	
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4	•	•	•	3in	•	200	109.4	61.9	33.2	257	
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4	•	•	•	3in	•	200	109.4	61.9	35.2	262	
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4	•	•	•	3in	•	200	109.4	61.9	35.2	262	
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	•	24	•	•	•	3in	•	400	132.5	94	144	1095	
Sony RX100 V	£900	4.5★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840		24	•	•	•	3in	•	220	101.6	58.1	41	299	
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	•	20	•	•	•	3in	•	260	101.6	58.1	42.8	302	
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	•	24	•	•	•	3in	•	260	105.5	60	43.5	294	
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	•	24	•	•	•	3in	•	290	105.5	60	46.7	292	
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	•	16	•	•	•	3in	•	360	105.5	60	46.4	256	

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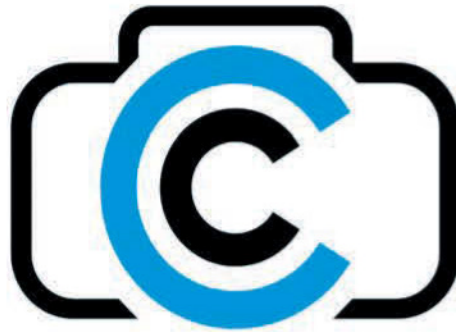
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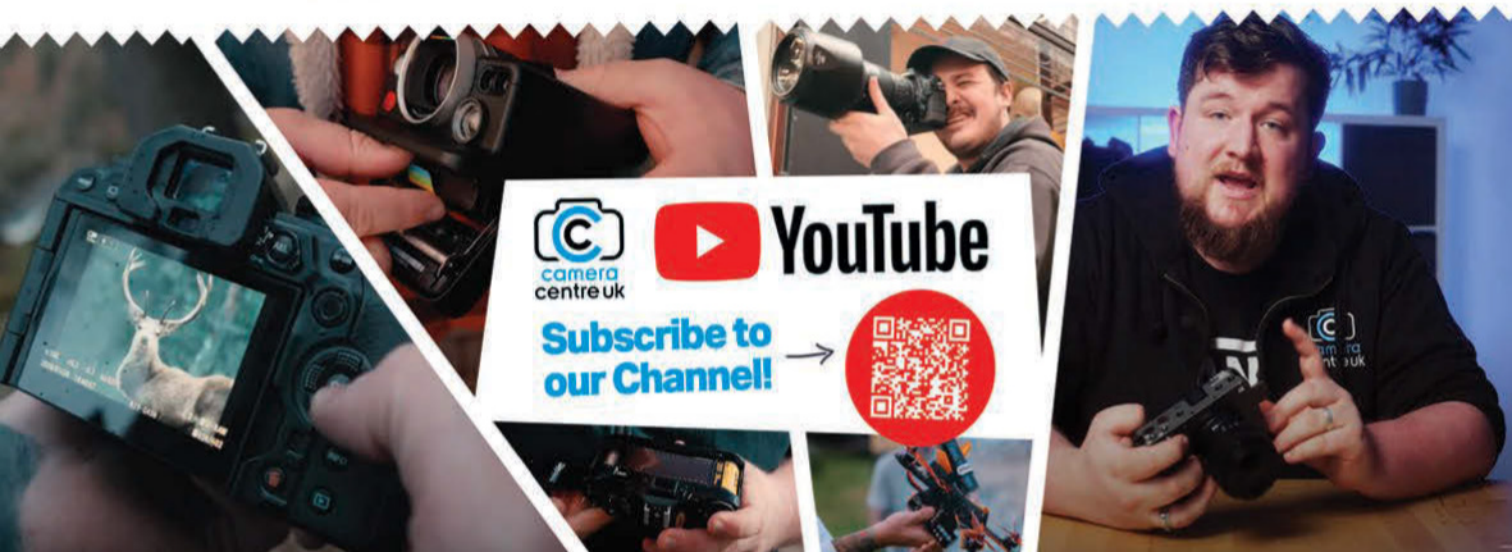
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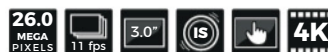
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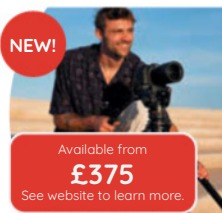
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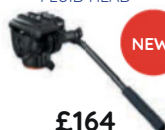
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RF 24-105 F4/5.6 IS STM.....£329	
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RF 100 F2.8 L IS USM macro.....£1099	
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150-600 F5.6/6.3 DG OS contem.....£699	580EXII.....£179
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24 F1.8 S box.....£699	
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100 F2.8 G.....£699
400 F2.8 GM OSS box.....£7299
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Sigma 85 F1.4 Art.....£499
Voigtlander 50 F2 APO MF.....£499
A6000 + 16-50.....£399
55-210 F4.5/6.3 OSS.....£149

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AE-1 body silver.....	£129
AE-1P body black Box.....	£299
AE-1P body silver.....	£219
PB-E2 drive fits EOS1N/V/EOS3.....	£149
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X-700 body.....	£199
X-300 body.....	£99
OLYMPUS OM USED	
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OM-1 body.....	£179
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OM-2N body silver.....	£299
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Final Analysis

Tracy Marshall-Grant considers...

Rob Benson, Dublin, 1998 by Richard Gilligan

This image by award-winning Irish photographer Rich Gilligan is from his recent survey show *The First Draft* which showed in early 2025 at Draíocht Gallery, Dublin, and which is published in a new book of the same name in April 2025. The work is an artistic homecoming for Gilligan, who has worked in the USA for the past decade photographing for major fashion and sports brands and gaining a worldwide reputation for photographing skateboarders, urban landscapes, subcultures and iconic art and music figures.

This image, along with many on show in the recent exhibition, brings his internationally influenced work back to the roots of his creative journey in Blanchardstown where he began his photography and where he grew up. Looking at the young lads in the local park in the era before skate parks in Dublin, this image shows innocence and youth and the coming of age of the times. Like much of Gilligan's work, here he focuses his lens on an urban environment. Here a suburb of Dublin and the parks and public spaces making up the playground of youth. The place where there seems nothing to do but where there is everything that matters for your youthful amusement.

Empathetic approach

The choice of black & white for the image gives it a timelessness which adds further to that sense of youth in any era dealing with the issues of identity and how they find their place in the world. The inquisitive and empathetic documentary approach by Gilligan has led him to create both personal and commercial bodies of work that focus on the subtle nuances of people and place. This image is one such piece where the timelessness of youth is epitomised in the early 1990s' streets of a Dublin emerging out of poverty towards the era which would come to be known as the Celtic Tiger with investment, growth and the 'cool' factor reattached to its place in the 'cities' of Europe. Skateboarding was not yet to reach the peak of its later popularity and was just one of various ways the youth of this new emerging Dublin passed their days, away from the tourism and spectacle of the city.

In the new book *The First Draft*, published in April 2025 by Driftwood Editions, photographer and writer Ken Grant states of this image and those of others within the work: 'These photographs are



made from almost nothing, from the shake it off and try again determination of young people finding their way, from finding something in the almost nothing of the suburbs.'



The First Draft by Rich Gilligan is available via Photo Museum Ireland and you can get the book from their website: see bit.ly/richgilligan

Tracy Marshall-Grant is an arts director, curator and producer. She has recently been deputy director of the new Centre for British Photography and director of development for the Royal Photographic Society. Previously she has worked for the Bristol Photo Festival, Look Photo Biennial 2019, Open Eye Gallery and Belfast Exposed Gallery. Tracy co-curated the award-winning Chris Killip Retrospective exhibition which was on show for five months in 2023 at the Baltic gallery in Gateshead and has since been on tour in Germany and the Netherlands.



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